

Southern Exposition
1885

ILLUSTRATED · CATALOGUE OF · PAINTINGS

Southern Exposition

LOUISVILLE, KY

American Art Association

NEW YORK

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USE

LOUISVILLE, KY., Feb. 22, 1882.

Mr. Cary I. Warren,

DEAR SIR: Having used "Famosa" until I am convinced as to its merits, I take pleasure in recommending it to my patients and the public generally.

G. S. SEYMOUR, DENTIST,
No. 223 Chestnut, near Third.

FAMOSA

LOUISVILLE, KY., Feb. 13, 1878.

DEAR SIR: I have used and tested the "Famosa," and find it to be one of the best preparations for the teeth that has come under my notice. I can, and shall recommend it to my patients in many cases. Being entirely conversant with its ingredients, am sure there is nothing in the preparation but will be a benefit to the teeth and gums; whitening and preserving the one, and hardening the other; am convinced that it must prove especially beneficial in case of sore or ulcerated mouth and soft or spongy gums.

J. F. CANINE, D. D. S.
No. 534 Fifth Ave., near Walnut.

FOR THE

LOUISVILLE, KY., Feb. 21, 1882.

Mr. Cary I. Warren,

DEAR SIR: I believe the "Famosa" as improved by you to be a safe and efficient article, and that its regular use will conduce to the preservation of the teeth and gums. It will be specially liked by many who object to the use of soap, as the flavor of the improved "Famosa" makes it agreeable to the taste. B. OSCAR DOYLE, D. D. S.

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N. E. Corner Brook and Jacob Sts.

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RECOMMENDED

CINCINNATI, O., May 8, 1885.

Famosa Chemical Co.,

GENTLEMEN: I have given your "Famosa" a thorough trial in my own family during several weeks past and can say that it answers the purpose very nicely. In connection with some simple powder, I find that it adds very much to the efficacy of the latter, besides imparting a delicate after taste that is very desirable.

E. G. BETTY, D. D. S.

329 Race Street.

BY THE

CINCINNATI, O., May 24, 1885.

Famosa Chemical Co., Louisville, Ky.,

I have used your "Famosa Tooth Wash" and find it a pleasant and effective preparation for the purpose designed. Every wash that will have a tendency to induce people to give greater attention to the care of the teeth is to be encouraged. Those who have used "Famosa" I have, in every case, heard speak well of it. I believe it to be an excellent preparation.

C. R. TAFT, DENTIST,
79 W. Eighth Street.

DENTAL

NEW YORK CITY, May 4, 1885.

Famosa Chemical Co.,

GENTLEMEN: While in your City I purchased a bottle of "Famosa Tooth Wash," and found it so good that I wish you to send me three bottles by express, "C. O. D."

Yours respectfully,
H. W. ROSENBAUM, JR.
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NATIONAL ACADEMY NOTES

ON THE
SIXTIETH ANNUAL EXHIBITION
OF THE
NATIONAL ACADEMY OF DESIGN, NEW YORK.

(APRIL 6 TO MAY 17, 1885.)

"FAIRLY AND COMPREHENSIVELY SHOWING THE STATUS OF AMERICAN
ART TO-DAY."



NO. 567.—THE MONOPOLIST.—J. G. BROWN, N. A.

THE BOOK CONTAINS ILLUSTRATIONS OF THE PRINCIPAL PAINTINGS, FROM DRAWINGS MADE BY THE ARTISTS; BIOGRAPHICAL SKETCHES OF THE ARTISTS WHOSE WORKS ARE REPRODUCED; NOTES ON THE PICTURES; DIAGRAMS OF THE ACADEMY GALLERIES, ETC.; BESIDES A CHAPTER ON THE NATIONAL ACADEMY, ITS MEMBERSHIP AND GOVERNMENT; A CHAPTER ON SOME OF THE EARLY MEMBERS OF THE ACADEMY; AND A LIST OF THE ART ATTRACTIONS OF NEW YORK, WHICH IS INTERESTING AND VALUABLE TO VISITORS IN THE CITY.

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739 and 741 BROADWAY, NEW YORK.

Illustrated Catalogue

OF THE

ART DEPARTMENT

OF

The Southern Exposition,

LOUISVILLE, Ky., 1885.

(Third Season.)

INCLUDING THE PICTURES IN THE AMERICAN
ART ASSOCIATION'S PRIZE-FUND EXHIBITION,
NEW YORK, 1885.

JOHN P. MORTON AND COMPANY,
PRINTERS,
LOUISVILLE, KENTUCKY.

The George Washington University

ART COMMITTEE:

WILLIAM SEMPLE. ANDREW COWAN. J. T. COOPER.

DIRECTOR OF THE ART DEPARTMENT:

CHARLES M. KURTZ.

INTRODUCTORY.

THE PAINTINGS shown in this Exhibition—all the work of American artists—comprise the pictures contributed to the first PRIZE FUND EXHIBITION OF THE AMERICAN ART ASSOCIATION, held in New York from April 20 to July 6 of the present year, and many additional works personally selected from the studios of the artists by Mr. CHARLES M. KURTZ, on behalf of THE AMERICAN ART ASSOCIATION and the Management of the SOUTHERN EXPOSITION.

THE PRIZE FUND EXHIBITION—the nucleus of this collection—was the result of a movement inaugurated a year ago for the stimulation of American Artists and the encouragement of American Art. At that time, a number of gentlemen—whose interest in art matters was well known—in conjunction with THE AMERICAN ART ASSOCIATION, of New York, subscribed to the formation of a fund to provide a certain number of prizes of \$2,500 each, to be awarded, by a Jury selected from among the contributors to the fund, to the American artists painting the pictures adjudged the best which should be sent to a "Prize Fund Exhibition," to be held under the auspices of THE AMERICAN ART ASSOCIATION, in the spring of 1885;—it being understood that each artist awarded one of these prizes, should, upon receipt thereof, relinquish all claim upon the picture upon which the award was made, and further, that the pictures known as "the Prize Pictures" should become the property of public Art galleries situated in the cities from which the bulk of the contributions to the fund had come,—being distributed thereunto by lot.

This competition was announced as open to all American Artists, at home or abroad, with no restrictions as to the age of the competitors or to the subjects or manner of the works contributed. All artists were to be treated upon an impartial, equal footing, and the pictures sent in were all to be examined by the Jury of Award, elected from the body of the contributors to the fund, and the latter body was to designate the pictures to be hung and those to be returned to the artists.

It was believed that this scheme would stimulate American Artists to the performance of the best work of which they were capable, and that it would result in the production of paintings which would do great credit to American Art and mark a point in its advancement.

The subscriptions to the Prize Fund were sufficient to provide four \$2,500 Prizes, and the cities whence these subscriptions principally came were New York, Boston, Louisville, and St. Louis.

The subscribers who generously contributed to the Fund were as follows :

| | |
|-------------------------------|---|
| CHARLES A. DANA, New York. | LOUIS PRANG, Boston. |
| W. T. WALTERS, Baltimore. | W. M. LAFFAN, New York. |
| QUINCY A. SHAW, Boston. | THE SOUTHERN EXPOSITION COMPANY, Louisville. |
| H. L. HIGGINSON, Boston. | LOUISVILLE <i>Courier Journal</i> COMPANY. |
| T. WIGGLESWORTH, " | LOUISVILLE <i>Evening Post</i> COMPANY. |
| S. L. M. BARLOW, New York. | GEORGE H. MOORE, Louisville. |
| SAMUEL P. AVERY, " | JOHN B. CASTLEMAN, " |
| W. H. VANDERBILT, " | J. M. WRIGHT, " |
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| J. B. WHEELER, " | HENRY B. PETTES, St. Louis. |
| R. G. DUN, " | |

The pictures selected to be hung in the Exhibition numbered 164, and in due time the Jury of Award, elected by the contributors to the Prize Fund, made the following report :

NEW YORK, April 16th, 1885.

To the Subscribers of the Prize Fund of the American Art Association :

The committee chosen at a meeting held on the 13th instant to award the prizes provided by the fund which you subscribed, has duly made such award as follows :

| | |
|---|---------|
| NEAR THE COAST. R. SWAIN GIFFORD, N.A. | \$2,500 |
| LE CREPUSCLE. ALEXANDER HARRISON..... | \$2,500 |
| THE LAST SACRAMENTS. HENRY MOSLER..... | \$2,500 |
| OFF HONFLEUR. FRANK M. BOGGS..... | \$2,500 |

The Committee of Award desires to express its gratification at the general character of the exhibition—its high standard and the marked and encouraging improvement shown by it, and congratulates the subscribers upon the satisfactory result which has attended the experiment.

The number of pictures of marked excellence was so conspicuous that it made it difficult for the Committee of Award to select the four prizes.

The manner in which the exhibition has been organized and conducted reflects great credit on THE AMERICAN ART ASSOCIATION.

(Signed,) _____

THE JURY OF AWARD.

Some time after this, at a meeting of the contributors of pictures to the exhibition, the four prize pictures were awarded, by lot, as follows :

NEAR THE COAST, BY R. SWAIN GIFFORD, N.A.,
to the METROPOLITAN MUSEUM OF ART, NEW YORK.

LE CREPUSCULE, BY ALEXANDER HARRISON,
to the MUSEUM OF FINE ARTS, ST. LOUIS, MO.

THE LAST SACRAMENTS, BY HENRY MOSLER,
to the KENTUCKY POLYTECHNIC SOCIETY, LOUISVILLE, KY.

OFF HONFLEUR, BY FRANK M. BOGGS,
to the MUSEUM OF FINE ARTS, BOSTON, MASS.

A further part of the plan—as announced in the original circular—was, that the Prize Fund Pictures should be shown in the different cities to which Prize pictures were awarded.

* *

THE FIRST PRIZE FUND EXHIBITION was pronounced a most gratifying success by both press and public. It was characterized generally as the finest collection of American pictures ever shown. The results of the exhibition were so encouraging to the Art Association and to many of the contributors to the Prize Fund of 1885, that it was determined to hold a second Prize Fund Exhibition in 1886—to open in March.

New galleries will by that time have been added to those now occupied by THE AMERICAN ART ASSOCIATION, affording more wall space than any exhibition has heretofore had in New York, and it is proposed to extend the number of cash prizes, if found to be practicable, to *ten* of two thousand dollars each. These sums will be awarded to the ten pictures which shall be chosen as the best by the vote of the artist-exhibitors, and the pictures so chosen shall become the property of art institutions in the several cities which are principally represented among the subscribers to the Fund. The same committee will award to ten other pictures, which they shall select after they shall have made the foregoing awards, ten gold medals, each of a bullion value of not less than one hundred dollars.

Pieces of statuary by American sculptors shall be deemed eligible for competition in both classes of award—namely, for the prizes of \$2,000 and for the gold medals.

Both classes of awards shall be applicable to works contributed, without respect to size, and the pecuniary value ascribed by the artist will in no case be considered by the Committee of Award in reaching its decision.

Pictures for this exhibition must be by American artists who are citizens (resident or non-resident) of the United States, and must not have been before exhibited. A jury will determine the acceptance or rejection of all works which are submitted, and the hanging will be subject to its supervision. No consideration other than that of merit shall obtain in the

hanging of pictures, and no previous reputation or distinction will give to one artist any advantage that all others do not equally enjoy. All paintings entered for exhibition must be painted in oil colors.

The pictures which shall obtain the prizes are to be presented to certain designated Art Museums in America, and are to become in this sense public property. The institutions receiving them are to agree to affix to the frames tablets inscribed with the statement that they are the prize pictures.

Previous to the dispersion of the competing pictures it is proposed to exhibit the prize pictures, and as many more as can be obtained, in each of the different cities whose Art Institutions are finally to become the depositories of the prize pictures. By this means the residents of the chief cities of the country will have the opportunity of studying the best collection of native pictures, probably, that has ever before been brought together

* * *

SUBSCRIPTIONS to the Prize Fund for the Prize Fund Exhibition for 1886 are now being received, and those who are interested in having one of next year's Prize Pictures belong to this city, and who desire next year's Prize Fund collection to be exhibited here, are invited to sign the subscription paper in the hands of MR. KURTZ, at the desk.

* * *

The Illustrations in this catalogue were drawn, with three or four exceptions, by the artists, after their paintings.

All these pictures—with the exception of THE PRIZE PICTURES, and such others as may be designated otherwise in the catalogue—are for sale, on the account of the artists, at the prices affixed.

CATALOGUE.

The Paintings in this Exhibition—with the exception of the Prize Pictures and a few others—are for sale. Prices and other information concerning them may be obtained from Mr. Charles M. Kurtz, at the desk.

All pictures purchased must be paid for before the close of the Exposition. Checks in payment for the same should be made to the order of Charles M. Kurtz, Director of the Art Department.

Subjects preceded by the * are illustrated in this Catalogue.

Vestibule.

WATER-COLORS.

| | OWNER OR PRICE. |
|--|-----------------|
| 1 J. C. Nicoll..... <i>Near York, Maine</i> | \$300 |
| 2 Walter Satterlee..... <i>A Rare Old Missal</i> | 100 |
| 3 Frederick W. Freer..... <i>Reminiscence</i> | 250 |
| 4 Florence B. Alexander.. <i>Peonies</i> | |
| 5 J. C. Nicoll..... <i>Bridgehampton Beach</i> | 60 |
| 6 Rhoda Holmes Nicholls. <i>Chioggia</i> | 60 |
| 7 R. M. Shurtleff..... <i>Near Lake Champlain</i> | 125 |
| 8 R. M. Shurtleff..... <i>A Hill-side, Winter</i> | 100 |
| 9 K. Van Elten <i>In the Valley</i> | 300 |
| 10 Thomas Moran..... <i>The Cliffs of Green River</i> | 350 |
| 11 Agnes D. Abbott..... <i>Over the Garden Wall</i> | 150 |
| 12 Florence B. Alexander ... <i>Snowballs</i> | |
| 13 M. DeForest Bolmer <i>On the Marshes</i> | 75 |
| 14 A. T. Bricher <i>Twilight, Southampton, L. I.</i> | 50 |
| 15 W. Bliss Baker..... <i>Falling Leaves</i> | 200 |
| 16 K. Van Elten..... <i>The Edge of the Woods</i> | 300 |
| 17 Walter Satterlee..... <i>Sunday Morning, Holland</i> | Not for Sale. |
| 18 N. S. Jacobs Smillie <i>Chrysanthemums</i> | 50 |
| 19 N. Sarony <i>Sunday Morning (Charcoal)</i> | 150 |
| 20 Patty Thum..... <i>Flowers</i> | 40 |
| 21 W. H. Lippincott..... <i>A Spanish Coquette</i> | 75 |
| 22 Rhoda Holmes Nicholls. <i>Santa Maria della Salute</i> | 60 |
| 23 Frederick S. Church..... <i>Maternal Cares</i> | 75 |
| 24 N. Sarony <i>The Broken Pitcher (Charcoal)</i> | 50 |
| 25 W. L. Sonntag..... <i>An Old Mill-dam</i> | 75 |

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|----|---------------------------|---|-----------|
| 26 | J. Alden Weir..... | <i>Venetian Sails</i> | For Sale. |
| 27 | N. Sarony | <i>Titania</i> (Charcoal) | 150 |
| 28 | N. Sarony | <i>Innocence</i> (Charcoal) | 100 |
| 29 | S. R. MacKnight..... | <i>Solitaire</i> | 150 |
| 30 | Florence B. Alexander.... | <i>Study of Owls</i> (Charcoal)..... | |
| 31 | J. Carroll Beckwith | <i>A Normandy Peasant</i> | 100 |
| 32 | F. Hopkinson Smith..... | <i>A Rainy Morning in Amsterdam</i> | 200 |
| 33 | Florence B. Alexander.... | <i>Pineapples</i> | |
| 34 | Charles Harry Eaton..... | <i>A Meadow at Rostrevor, Ireland</i> | 125 |

OIL PAINTINGS.

| | | | |
|----|-------------------------|---|-----------|
| 35 | Joseph DeCamp..... | <i>St. John the Baptist</i> | 1,200 |
| 36 | W. H. Shelton..... | <i>Evening</i> | 400 |
| 37 | Henry A. Ferguson..... | <i>Orizaba, Mexico</i> | 450 |
| 38 | F. S. Dellenbaugh..... | * <i>A Navajo Hunter</i> | 1,800 |
| 39 | W. T. Smedley | <i>A Morning Call</i> | 300 |
| 40 | F. Schuchardt, jr..... | * <i>Out in the Snow</i> | 300 |
| 41 | Henry A. Ferguson..... | <i>Interior of St. Mark's, Venice</i> | 800 |
| 42 | J. O. Davidson..... | * <i>Commodore Perry, in the Niagara, breaking the British line of battle—Lake Erie, September 10, 1813</i> | 3,000 |
| 43 | J. H. Witt..... | <i>September</i> | 1,400 |
| 44 | George C. Lambdin | <i>A Rose Garden in June</i> | 175 |
| 45 | Theodore Robinson.... | * <i>Pyramus and Thisbe</i> | 400 |
| 46 | Charles C. Curran..... | <i>Making a Sampler</i> | 200 |
| 47 | S. W. Whitman..... | <i>Portsmouth Harbor</i> | 750 |
| 48 | Thomas Allen..... | * <i>On the Highway, near Ecouen</i> | 750 |
| 49 | J. N. Marble..... | <i>The Haymakers</i> | 350 |
| 50 | Irving R. Wiles..... | <i>A Street in Rome</i> | 125 |
| 51 | A. H. Wyant..... | <i>After a Shower</i> (Water-color)..... | For Sale. |
| 52 | J. Alden Weir..... | <i>Reflections</i> | 350 |
| 53 | J. Alden Weir..... | <i>Flowers</i> | 250 |
| 54 | Montague Flagg..... | <i>Reading Little Red Riding-hood</i> | 300 |
| 55 | W. J. Baer | <i>Head of a Girl</i> | 225 |
| 56 | Sarah W. Whitman | <i>Dawn</i> | 350 |
| 57 | A. T. Bricher..... | <i>On the Mill Stream</i> (Water-color)..... | 80 |
| 58 | Carolus Brenner..... | <i>Three of a Kind</i> | 100 |
| 59 | Ernest Paxton..... | <i>Silver Birches, Coast of Scotland</i> | 1,500 |
| 60 | Charles Osborne..... | * <i>Eurydice</i> | 500 |
| 61 | C. E. Tripler..... | <i>A Passing Thought</i> | 700 |

West Gallery.

| | | | |
|----|--------------------------|---|-------|
| 62 | Charles Melville Dewey. | <i>Sunshine in October</i> (Water-color)..... | \$ 75 |
| 63 | Burr H. Nicholls..... | * <i>Sunshine and Shadow, Venice</i> | 450 |
| 64 | Charles Noel Flagg | <i>A Cavalier</i> | 500 |
| 65 | Harry Chase..... | * <i>New York Harbor, North River</i> | 1,000 |

This picture was awarded the First Hallgarten Prize (\$300) as the best oil painting exhibited by an American artist under thirty-five years of age, in the National Academy this year.

| | | | |
|----|-------------------------|--|-----------|
| 66 | J. W. Casilear..... | <i>Long Island Scenery</i> | 500 |
| 67 | Samuel Colman..... | <i>Venice</i> | 800 |
| 68 | J. W. Casilear..... | <i>View on Long Island Sound</i> | 300 |
| 69 | William Sartain | <i>Lucia</i> | 250 |
| 70 | Carl C. Brenner..... | <i>In the Wildwood</i> | 150 |
| 71 | Carleton T. Chapman ... | <i>A Bright Day</i> | 150 |
| 72 | Henry Thouron..... | <i>Etruria</i> | For Sale. |

A decorative study in neutral tints and complementary colors.

| | | | |
|----|-------------------------|---|---------------------------|
| 73 | Frank Waller..... | * <i>Testing his Toledo</i> | 150 |
| 74 | Charles X. Harris..... | <i>The Watchmaker</i> | 400 |
| 75 | Edward Grenet..... | * <i>The Caprice of the Model</i> | 1,000 |
| 76 | A. F. Bunner..... | <i>La Giudecca, Venice</i> | 600 |
| 77 | Kruseman Van Elten.... | <i>Landscape in Connecticut</i> | 200 |
| 78 | Lemuel E. Wilmarth | <i>Captain Nathan Hale</i> | 250 |
| 79 | W. Gedney Bunce | <i>Evening, Venice</i> | For Sale. |
| 80 | Charles A. Platt | <i>Low Tide at Lamor</i> | 400 |
| 81 | James B. Sword..... | <i>Quail Shooting</i> | 1,500 |
| 82 | W. E. Norton..... | * <i>With the Tide</i> | 1,500 |
| 83 | J. G. Brown..... | <i>Street Gallantry</i> | 2,500 |
| 84 | Paul Weber..... | <i>At the Stream</i> | Rev. A. A. Willitts, D.D. |
| 85 | DuBois F. Hasbrouck.... | <i>October Afternoon in the Catskills</i> | 85 |
| 86 | Charles Harry Eaton.... | <i>Evening in Early Winter</i> | 100 |
| 87 | H. O. Pratt..... | <i>A Cluster of Hamburg Grapes</i> ..Rev. Dr. Willitts. | |
| 88 | G. H. M'Cord | <i>An Inlet of Long Island Sound</i> | 125 |
| 89 | Arthur Parton..... | <i>A Passing Shower, Lake Champlain</i> | 700 |
| 90 | Hamilton Hamilton..... | <i>Through Summer Fields</i> | 1,500 |
| 91 | Henry A. Ferguson..... | <i>Street of Bab el Nazar, Cairo</i> | 450 |
| 92 | August Carl..... | <i>A Street Arab</i> | |
| 93 | William Sartain..... | <i>On the Marsh</i> | 400 |
| 94 | Ernest Parton..... | <i>A Quiet Nook, North Wales</i> | 125 |
| 95 | Carl C. Brenner.. | <i>A Woodland Brook</i> | 750 |
| 96 | G. Wharton Edwards.... | <i>Nightfall on the Bridge</i> | 900 |

Showing the approach of the Brooklyn Bridge on the New York side, looking toward New York. Evening, after a rain. On the extreme left is the steeple of St. Paul's; further over are the twin towers of Temple Court, the Post-office dome,

The Tribune building and tower, and the steeple of the City Hall. The top of the Harper building shows just over the rail of the bridge, where it crosses over Pearl Street.

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|-----|--|--|-----------|
| 97 | A. H. Wyant..... | <i>An Old Wood Road, Adirondacks.....</i> | For Sale. |
| 98 | Francis A. Silva | * <i>A Summer Afternoon, Long Branch.....</i> | \$500 |
| 99 | Charles H. Davis | <i>Sunset, Springtime.....</i> | 200 |
| 100 | R. Lorraine Pyne..... | <i>Morning Glory</i> | 200 |
| 101 | G. H. M'Cord | <i>Where Swallows Skim.....</i> | 250 |
| 102 | William Morgan | <i>Tuning Up.....</i> | 350 |
| 103 | William J. Baer | <i>Seventy-five and Over.....</i> | 750 |
| 104 | Ellen K. Baker..... | <i>An Idyl.....</i> | 1,500 |
| 105 | James D. Smillie..... | <i>On Marblehead Neck, Mass.....</i> | 75 |
| 106 | Reginald Cleveland Coxe | <i>The Widow's Mite.....</i> | For Sale. |
| 107 | J. D. Woodward..... | <i>A Corner of a Breton Garden.....</i> | 125 |
| 108 | Lucy Holbrook | <i>The Homeward Road.....</i> | 250 |
| 109 | Worthington Whittredge | <i>The Old Road to the Sea.....</i> | 1,000 |
| 110 | F. M. Boggs..... | <i>Low Tide.....</i> | 350 |
| 111 | George F. Shelton..... | <i>A Winter Night</i> | 300 |
| 112 | Edwin H. Blashfield | <i>Born in the Purple.....</i> | 800 |
| 113 | John Elder | <i>Custer's Last Charge</i> | 5,000 |
| 114 | Edward Gay..... | <i>In the Mohawk Valley</i> | 500 |
| 115 | Kruseman Van Elten....* | <i>Landscape.....</i> | 1,200 |
| | "All Nature's children feel the matin spring Of life reviving with reviving day."—Sir Walter Scott. | | |
| 116 | M. F. H. De Haas | <i>A Summer Shower.....</i> | 1,200 |
| 117 | J. Jay Barber..... | <i>At the Watering-Place—A New Arrival..</i> | 300 |
| 118 | Walter Clark | <i>An Old Lane, Easthampton.....</i> | 150 |
| 119 | William Huston | * <i>Preparing for Market</i> | 150 |
| 120 | Frank Waller | <i>A Group of Hop Pickers.....</i> | 350 |
| 121 | Hays | <i>Chicken Grouse.....</i> Rev. A. A. Willitts, D. D. | |
| 122 | Samuel Colman | <i>Venice.....</i> | 150 |
| 123 | J. Carroll Beckwith..... | <i>The Farmer's Blessing.....</i> | 750 |
| 124 | James D. Smillie | <i>A Breezy Day on the French Coast, near Etretat.....</i> | 300 |
| 125 | G. W. Brenneman..... | <i>No Idea</i> | 350 |
| 126 | D. W. Tryon..... | <i>Moonrise</i> | 200 |
| 127 | J. C. Nicoll..... | <i>Near the Wreck.....</i> | 300 |
| 128 | Lockwood deForest..... | <i>The Mountains of the Devsai, India.....</i> | 800 |
| 129 | Kruseman Van Elten.... | <i>A Bright Day in August</i> | 350 |
| 130 | M. DeForest Bolmer..... | <i>At Milford, Conn</i> | 125 |
| 131 | J. B. Sword..... | <i>On the Coast of Rhode Island</i> | 150 |
| 132 | Patty Thum..... | <i>Roses</i> | 75 |
| 133 | Laura Woodward..... | <i>A Shewangunk Creek Bridge.....</i> | 100 |
| 134 | Gilbert Gaul..... | <i>A Guerilla Picket....</i> | 350 |
| 135 | Rufus F. Zogbaum..... | <i>A Reconnaissance in Force</i> | 400 |

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|-----|--|---|--------------|
| 136 | J. M. Tracy.....* | <i>Close Work</i> | \$1,000 |
| 137 | William H. Lippincott.... | <i>Devotion</i> | 300 |
| 138 | George Inness..... | <i>Sunset in the Woods</i> | 1,000 |
| 139 | William T. Richards..... | <i>The New Moon</i> | 2,250 |
| 140 | Burr H. Nicholls | <i>A Souvenir of Finisterre</i> | 250 |
| 141 | G. W. Maynard | <i>An Ancient Mariner</i> | 400 |
| 142 | Carl C. Brenner..... | <i>A Quiet Nook</i> | 135 |
| 143 | William Huston | <i>The Ebb of the Tide</i> | 100 |
| 144 | Olive E. Cheritree..... | <i>Before the Storm, Normandy</i> | 600 |
| 145 | Charles A. Platt | <i>A Calm Afternoon</i> | 175 |
| 146 | Burr H. Nicholls | <i>A Venetian Water-gate</i> | 200 |
| 147 | Joseph Lyman, jr..... | <i>On the Isle of Wight</i> | 125 |
| 148 | M. DeForest Bolmer | <i>Winter Twilight</i> | 100 |
| 149 | Colin Campbell Cooper* | <i>Jetsam</i> | 1,000 |
| 150 | George deForest Brush.... | <i>Laying Away a Brave</i> | 2,500 |
| 151 | Robert C. Minor..... | <i>At Sunrise, Lake Champlain</i> | For Sale. |
| 152 | Irving R. Wiles | * <i>Memories</i> | 250 |
| 153 | M. F. H. DeHaas..... | <i>Marblehead Harbor, Mass.</i> | 3,500 |
| 154 | Edward Gay | <i>On the River Oise, France</i> | 125 |
| 155 | W. L. Sonntag | <i>Moonrise at Sunset</i> | 300 |
| 156 | J. A. S. Monks..... | <i>In the Orchard</i> | 125 |
| 157 | Agnes D. Abbott | * <i>On the beautiful Gloucester Shore, Magnolia, Mass.</i> | 250 |
| 158 | J. Francis Murphy..... | <i>Sunset</i> | 150 |
| 159 | D. W. Tryon | <i>The Last Load</i> | 200 |
| 160 | Wordsworth Thompson* | <i>The Hour of Prayer</i> | 833 |
| 161 | Irving R. Wiles | <i>Study of Still Life</i> | 125 |
| 162 | Thomas Allen.....* | <i>On Guard</i> | 2,500 |
| 163 | A. T. Bricher | <i>A Wet Morning, Isles of Shoals</i> | 350 |
| 164 | Minnie Milton | <i>A Portrait</i> | Not for Sale |
| 165 | J. B. Bristol..... | <i>Lake Dunmore, Vermont</i> | 300 |
| 166 | Frank M. Gregory..... | <i>The First Snow-storm of the Season</i> | 300 |
| | Broadway, looking toward Madison Square, New York. | | |
| 167 | George H. Yewell | <i>Entrance to the old Slave Market, Cairo</i> . For Sale | |
| 168 | Rhoda Holmes Nicholls* | <i>A Daughter of Eve</i> | 1,000 |
| 169 | Walter Gay..... | <i>The Apprentice</i> | 1,200 |

North Gallery.

| | | | |
|-----|-------------------------|--|-----|
| 170 | I. H. Caliga..... | <i>Early Autumn</i> | 150 |
| 171 | Frederick W. Freer..... | <i>Dream Life</i> | 250 |
| 172 | J. H. Dolph..... | <i>Old Homestead, Easthampton, L. I.</i> | 125 |
| 173 | J. B. Bristol..... | <i>Mt. Mansfield, Vt</i> | 600 |
| 174 | Benoni Irwin | * <i>An Art Votary</i> | 450 |

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|-----|-------------------------|---|-----------|
| 175 | Harry Chase.....* | <i>At Anchor off Scheveningen.....</i> | \$750 |
| 176 | Birge Harrison | <i>A Summer Idyl.....</i> | 300 |
| 177 | Moses Wight | <i>The Peddler.....</i> | 600 |
| 178 | Thomas W. Shields..... | <i>Awakened Memories.....</i> | 1,500 |
| 179 | R. W. Van Boskerck.... | <i>Indian Summer, Saddle River, N. J.....</i> | 350 |
| 180 | Thomas Moran..... | <i>A Long Island Landscape.....</i> | 250 |
| 181 | Charles T. Phelan | <i>Landscape and Sheep.....</i> | 125 |
| 182 | DuBois F. Hasbrouck... | <i>Springtime</i> | For Sale. |

“When well-appareled April on the heel
Of limping Winter treads.”

| | | | |
|-----|-----------------------|-------------------------------------|--|
| 183 | William Morgan..... | <i>Early Breakfast.....</i> | 200 |
| 184 | H. Pruett Share.....* | <i>The Afternoon Mail.....</i> | 110 |
| 185 | F. K. N. Rehn..... | <i>Moonlight, Eastport, Me.....</i> | 150 |
| 186 | F. A. Bridgman.....* | <i>A Hot Bargain, Cairo.....</i> | 3,200 |
| 187 | Lyell Carr.....* | <i>After the Shearing.....</i> | 350 |
| 188 | John J. Hammer | <i>*Noonday Rest</i> | 650 |
| 189 | Henry Mosler.....* | <i>The Last Sacraments..</i> | { Kentucky Polytechnic Society, Louisville. |

Awarded a prize of \$2,500 in the First Competitive Prize Fund Exhibition of the American Art Association, New York, April 2, 1885, afterward becoming the property of the Kentucky Polytechnic Society on account of the Louisville subscriptions to the Prize Fund.

| | | | |
|-----|----------------------------|---|-----------|
| 190 | Charles X. Harris | <i>Rival Beggars.....</i> | 400 |
| 191 | Carleton Wiggins..... | <i>Landscape and Sheep.....</i> | 300 |
| 192 | Douglas Volk | <i>A Puritan Maid.....</i> | 150 |
| 193 | J. Francis Murphy..... | <i>Summer.....</i> | 100 |
| 194 | G. W. Maynard.....* | <i>Strange Gods.....</i> | 500 |
| 195 | Charles Harry Eaton | <i>Autumn Days.....</i> | 125 |
| 196 | Joseph Lauber..... | <i>Grace before Meat.....</i> | 175 |
| 197 | Charles Warren Eaton | <i>Midsummer.....</i> | 50 |
| 198 | Alfred Kappes.....* | <i>Rent Day</i> | 1,000 |
| 199 | C. Morgan M'Ilhenny...* | <i>Autumn Flowers</i> | 400 |
| 200 | W. A. Coffin..... | <i>Reflections.....</i> | 300 |
| 201 | Max Weyl..... | <i>The New Jersey Coast.....</i> | 350 |
| 202 | J. G. Brown..... | <i>Four of a Kind.....</i> | 2,500 |
| 203 | S. R. MacKnight | <i>Reading a Morning Journal.....</i> | 250 |
| 204 | George Inness | <i>A Short Cut to Wachung Station, N. J. ..</i> | 1,600 |
| 205 | Frederick J. Waugh..... | <i>Something in the Wood-pile.....</i> | For Sale. |
| 206 | G. W. Brenneman..... | <i>The Village Bandmaster.....</i> | 125 |
| 207 | Jasper F. Cropsey | <i>Autumn, Wawayanda River</i> | 250 |
| 208 | Robert Burns Wilson.... | <i>A Kentucky Landscape.....</i> | |
| 209 | George H. Smillie | <i>A Gray Day on Long Island.....</i> | 175 |
| 210 | Charles Warren Eaton...“ | <i>Now Comes Still Evening On”</i> | 40 |
| 211 | Carl C. Brenner.....* | <i>Winter.....</i> | 750 |

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|-----|---|-----------|
| 212 | Henry A. Ferguson..... <i>Pallanza</i> | \$400 |
| 213 | E. Léon Durand <i>Reading Robinson Crusoe</i> | 150 |
| 214 | Patty Thum..... <i>An Interesting Book</i> | 75 |
| 215 | W. L. Sonntag <i>Fog Rising off Hark Hill</i> | 150 |
| 216 | Percival DeLuce <i>Preparing for Examination</i> | For Sale. |
| 217 | Charles T. Phelan <i>Sheep, Morning</i> | 125 |
| 218 | Vergilio Tojetti..... <i>Ready for Bed</i> | 60 |
| 219 | P. P. Ryder <i>Old Aunt Chloe</i> | 275 |
| 220 | William Bliss Baker..... <i>A Spring Morning</i> | 185 |
| 221 | Harry Chase..... <i>After the Rain</i> | 250 |
| 222 | Henry Mosler.....* <i>The Village Clockmaker</i> | 3,000 |
| 223 | Adam Lehr..... <i>Moonrise and Sunset</i> | 250 |
| 224 | Alexander Harrison ...* <i>Twilight</i>St. Louis Museum of Fine Arts. | |

Awarded a prize of \$2,500 in the First Competitive Prize Fund Exhibition of the American Art Association, New York, April, 1885, afterward becoming the property of the St. Louis Museum of Fine Arts on account of St. Louis subscriptions to the Prize Fund.

| | | |
|-----|--|---------------|
| 225 | Walter Shirlaw..... <i>Sorry for the Goose</i> | 300 |
| 226 | Charles Melville Dewey. <i>Autumn</i> | 225 |
| 227 | Wm. Verplanck Birney .. <i>In Deep Thought</i> | 350 |
| 228 | George Inness..... <i>Landscape and Sheep</i> | 450 |
| 229 | Arthur Parton..... <i>Early Morning, Glencroie, Scotland</i> | 200 |
| 230 | Sarah P. B. Dodson..... <i>The Dance</i> (A Decorative Panel).... | Not for Sale. |
| 231 | Vergilio Tojetti <i>A Country Idyl</i> | 70 |
| 232 | Robert C. Minor <i>Evening</i> | 200 |
| 233 | William M. Brown <i>Strawberries and Lilacs</i> | 250 |
| 234 | E. Léon Durand..... <i>The Prayer</i> | 100 |
| 235 | J. H. Dolph <i>An After-dinner Nap</i> | For Sale. |
| 236 | William Bliss Baker..... <i>Falling Leaves</i> | 185 |
| 237 | Charles Harry Eaton..... <i>The Evening Hour</i> | 250 |
| 238 | I. H. Caliga* <i>A Flaw in the Title</i> | 2,500 |
| 239 | J. J. Enneking.....* <i>November, Evening</i> | 850 |
| 240 | W. L. Sonntag..... <i>On the Androscoggin</i> | 300 |
| 241 | Robert V. Sewell..... <i>A Reverie</i> | Not for Sale. |
| 242 | W. C. Fitler..... <i>The Brook</i> | 75 |
| 243 | George de Forest Brush. <i>The Revenge</i> | For Sale. |
| 244 | J. W. Casilear..... <i>On the Chemung River</i> | 150 |
| 245 | Julia Dillon..... <i>Water Lilies</i> | 75 |
| 246 | G. H. M'Cord..... <i>Long Pond, near Center Harbor, Vt.</i> | 125 |
| 247 | W. S. Macy..... <i>A Winter Afternoon</i> | 350 |
| 248 | F. K. M. Rehn..... <i>The Missing Vessel</i> | 1,500 |
| 249 | H. W. Robbins..... <i>Sunset on the Island of Jamaica</i> | 650 |
| 250 | D. Huntington.....* <i>The Goldsmith's Daughter</i> | Not for Sale. |
| 251 | J. H. Dolph..... <i>The Reprimand</i> | For Sale. |

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| 252 | W. L. Sonntag..... | <i>October Sunset, New Hampshire.....</i> | \$150 |
| 253 | Walter Blackman..... | <i>The Letter.....</i> | 150 |
| 254 | James D. Smillie | <i>Near Marblehead, Mass.....</i> | 115 |
| 255 | R. Swain Gifford..... | * <i>On the Paskamansett.....</i> | 250 |
| 256 | Max Weyl..... | <i>A Quiet Nook on Rock Creek, near Washington, D. C.....</i> | 250 |
| 257 | J. H. Witt..... | " <i>You're an Old Beggar</i> "..... | 700 |
| 258 | William Bliss Baker..... | * <i>Morning After the Snow.....</i> | 1,800 |
| | | "Each fairy twig in radiant whiteness swathed, Seems in a gleaming sea of diamonds bathed." | |
| 259 | Rhoda Holmes Nicholls. | <i>Waiting to be Plucked.....</i> | 300 |
| | | Scene on an Ostrich farm, South Africa. | |
| 260 | Charles Sprague Pearce. | <i>The Return from the Pasture.....</i> | 3,000 |
| 261 | F. K. M. Rehn..... | <i>Old Wharves, Gloucester Harbor, Mass..</i> | 400 |
| 262 | William M. Brown..... | <i>Peaches.....</i> | 600 |
| 263 | H. Bolton Jones..... | <i>Early Spring.....</i> | 525 |
| 264 | William Morgan..... | <i>The Young Fisherman ..</i> | 100 |
| 265 | DuBois F. Hasbrouck | <i>Sunset, Early Autumn.....</i> | For Sale. |
| 266 | William Morgan..... | <i>The Intruder.....</i> | 250 |
| 267 | James B. Sword..... | " <i>What are the Wild Waves Saying?</i> " ... | 150 |
| 268 | Nicola Marshall | <i>A High School Girl</i> | |
| 269 | Charters Williamson..... | <i>Waiting in a Railway Station.....</i> | 150 |
| 270 | F. K. M. Rehn..... | <i>Waiting for a Breeze.....</i> | 200 |
| 271 | Arthur Parton..... | * <i>Winter</i> | |
| | | A view over the Hudson River from a point below Yonkers, showing the Palisades on the West shore. | |
| 272 | William C. Bauer | <i>The Peaceful Twilight Hour.....</i> | 350 |
| 273 | A. M. Turner..... | <i>The Recitation.....</i> | 550 |
| 274 | Frederick J. Waugh..... | * <i>The Maid and the Magpie.....</i> | For Sale. |
| 275 | Charles Melville Dewey. | <i>Sunset</i> | 200 |
| 276 | Robert C. Minor..... | <i>Twilight in September.....</i> | For Sale. |
| 277 | Frederick Juengling..... | <i>Below Stairs</i> | 300 |
| 278 | M. F. H. De Haas..... | <i>The Open Sea</i> | 350 |
| 279 | Gilbert Gaul..... | <i>Cold Comfort on the Outpost.....</i> | 500 |
| 280 | M. De Forest Bolmer.... | * <i>Salt Marshes at Babylon, L. I.....</i> | 1,000 |
| 281 | J. Alden Weir..... | <i>Portrait of a Lady.....</i> | Not for Sale. |
| 282 | William H. Lippincott... | * <i>Bringing the Cows Home.....</i> | 650 |
| 283 | Wm. Verplanck Birney. | <i>The Midnight Oil</i> | 250 |
| 284 | R. Swain Gifford..... | <i>An Autumn Afternoon, Massachusetts Coast.....</i> | 250 |
| 285 | G. Ruger Donoho..... | <i>The Shepherd.....</i> | 2,500 |

East Gallery.

| | | | |
|-----|--------------------------|---|-----------|
| 286 | Henry P. Smith..... | <i>Summer Afternoon.....</i> | \$200 |
| 287 | Samuel Colman..... | <i>Old Houses on the Tiber, Rome.....</i> | 250 |
| 288 | Sanford R. Gifford..... | <i>Sunset on the Hudson</i> | 200 |
| 289 | Benoni Irwin..... | * <i>The Sisters.....</i> | 1,000 |
| 290 | R. P. Ryder..... | <i>Warming Up.....</i> | 350 |
| 291 | J. H. Dolph..... | <i>The Antechamber</i> | For Sale. |
| 292 | J. Wells Champney..... | * <i>Sweet Girl Graduates</i> | 800 |
| 293 | F. A. Bridgman..... | <i>Off for a Ride, Constantine, Algeria</i> | 1,400 |
| 294 | Harry Chase..... | <i>A Dutch Highway.....</i> | 100 |
| 295 | R. W. Hubbard..... | <i>On the Neversink, N. Y.....</i> | 120 |
| 296 | Carolus Brenner..... | <i>Still Life.....</i> | 50 |
| 297 | Frank De Haven..... | <i>A Gray Day.....</i> | 50 |
| 298 | F. A. Bridgman..... | <i>A Corner in Algiers.....</i> | 250 |
| 299 | E. Wood Perry..... | * <i>The Story of the Tiles.....</i> | 600 |
| 300 | Edward Moran..... | * <i>Crab Catching at Greenport</i> | 450 |
| 301 | W. H. Howe..... | * <i>Environs of Dieppe, France</i> | 1,200 |
| 302 | Constant Mayer..... | * <i>The Knitting Lesson.....</i> | 1,500 |
| 303 | R. P. Ryder | <i>Village Items.....</i> | 250 |
| 304 | Charles T. Phelan..... | <i>Landscape with Sheep.....</i> | 100 |
| 305 | Léon Moran..... | <i>The Mandolinist</i> | 300 |
| 306 | Carl C. Brenner..... | <i>Early Morning.....</i> | 75 |
| 307 | Charles Harry Eaton.... | <i>A Winter Afternoon.....</i> | 50 |
| 308 | J. B. Bristol..... | <i>The Berkshire Meadows</i> | 350 |
| 309 | Frederick W. Freer..... | <i>The Mirror</i> | 500 |
| 310 | R. Swain Gifford..... | <i>Salt Mills, Dartmouth, Mass.....</i> | 125 |
| 311 | J. Francis Murphy | <i>Twilight</i> | 150 |
| 312 | J. Wells Champney..... | <i>A Fisher Lassie (Water-color)</i> | 100 |
| 313 | Léon Moran..... | <i>Minute-Men of the Revolution.....</i> | 600 |
| 314 | Eugene L. Vail..... | <i>Le Port de Peche, Concarneau</i> | 600 |
| 315 | J. H. Witt..... | * <i>The Widow's Christmas.....</i> | 2,000 |
| 316 | H. Winthrop Peirce | * <i>Matins</i> | 300 |
| 317 | J. H. Dolph | <i>Hotel Postilion, Chateau de Blois</i> | For Sale. |
| 318 | Charles Warren Eaton... | <i>Twilight after Rain</i> | 40 |
| 319 | T. L. Smith..... | <i>An Autumn Day.....</i> | 75 |
| 320 | Frank De Haven..... | <i>Landscape</i> | 100 |
| 321 | W. J. Whittemore..... | <i>A Hill Pasture.....</i> | 50 |
| 322 | Rhoda Holmes Nicholls. | <i>A Venetian Fruit Market</i> | 150 |
| 323 | R. M. Shurtleff..... | <i>A Meadow Brook</i> | 250 |
| 324 | Walter Satterlee..... | <i>A Puritan Mayflower</i> | 185 |
| 325 | Robert C. Minor..... | <i>The Coming Snow.....</i> | For Sale. |
| 326 | George Inness, jr..... | * <i>The Jersey Herd</i> | 1,500 |

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|-----|---------------------------|--|---------|
| 327 | Newbold H. Trotter.....* | <i>The Range of the Bison</i> | \$1,500 |
| 328 | Joseph Lauber | <i>Bachelor's Quarters</i> | 200 |
| 329 | A. C. Howland.....* | <i>Driving a Bargain</i> | 450 |
| 330 | G. W. Maynard..... | <i>A Reverie</i> | 300 |
| 331 | R. W. Van Boskerck..... | <i>A Bit of Lowland</i> | 90 |
| 332 | W. A. Coffin..... | <i>November Evening in Central Park, N. Y</i> | 100 |
| 333 | J. Wells Champney..... | <i>My Lady's Garden</i> | 175 |
| 334 | Stephen Hills Parker....* | <i>The Sibyl</i> | 300 |
| 335 | Sara M. Campion..... | <i>Winter, Brittany</i> | 250 |
| 336 | Carleton Wiggins..... | <i>In the Meadow</i> | 400 |
| 337 | George H. Smillie..... | <i>At Etretat, French Coast</i> | 375 |
| 338 | Morston Ream..... | <i>Dessert</i> | 500 |
| 339 | Benjamin W. Clinedinst.* | <i>"In Days of Old, when Knights were Bold"</i> | 500 |
| 340 | James M. Hart..... | <i>Lost, Stolen, or Strayed</i> | 175 |
| 341 | Kenyon Cox..... | * <i>Low Tide</i> | 500 |
| 342 | Vergilio Tojetti..... | * <i>Judith</i> | 1,500 |
| 343 | James D. Smillie..... | * <i>A Stranger in a Strange Land</i> | 400 |
| | | A memory of the Egyptian Obelisk in Central Park, New York. | |
| 344 | Charles Y. Turner..... | <i>Hester Prynne</i> | 500 |
| 345 | Patty Thum..... | <i>Up Salt River</i> | 50 |
| 346 | William J. Whittemore..* | <i>"Ben"</i> | 125 |
| 347 | J. R. Stites..... | <i>Autumn</i> | 350 |
| 348 | R. Swain Gifford.....* | <i>Near the Coast</i> { The Metropolitan Museum of Art, New York. | |

Awarded a prize of \$2,500 in the First Competitive Prize Fund Exhibition of the American Art Association, New York, April, 1885, afterward becoming the property of the Metropolitan Museum of Art, New York, on account of the New York contributions to the Prize Fund.

| | | | |
|-----|-------------------------|--|-------|
| 349 | William M. Chase..... | <i>A Gray Day at Zaantvoort, Holland</i> ..For Sale. | |
| 350 | J. A. Twachtman..... | <i>A Garden in Normandy</i> | 600 |
| 351 | Stanley Middleton..... | <i>Surannée</i> | 1,200 |
| 352 | Charles A. Platt..... | <i>Roofs in Sunlight, Bruges</i> | 100 |
| 353 | Alfred Fredericks.....* | <i>Guinevere</i> | 1,500 |

And Guinevere

Stood by the castle walls to watch him pass.

TENNYSON.—*The Coming of Arthur*.

| | | | |
|-----|-------------------------|--|----------------------|
| 354 | D. W. Tryon..... | <i>Evening</i> | 350 |
| 355 | Richard Creifelds..... | <i>The Prior</i> | 300 |
| 356 | Charles Y. Turner..... | <i>A Little Tea</i> | 450 |
| 357 | R. W. Hubbard..... | <i>The Watering Place</i> | 150 |
| 358 | Marvin Eddy..... | <i>The Riverside</i> | Dr. W. L. Breyfogle. |
| 359 | Percy Moran..... | <i>Young Fishermen</i> | 125 |
| 360 | William Gedney Bunce..* | <i>Near Venice</i> | For Sale. |
| 361 | A. T. Bricher.....* | <i>Old Wreck, Narragansett Pier, Mass</i> | 450 |

| | | | |
|-----|---------------------------|--|-----------|
| 362 | Silas S. Dustin..... | <i>On the Hillside.</i> | \$175 |
| 363 | J. C. Nicoll..... | <i>Sunlight on the Sea</i> | 2,000 |
| 364 | C. W. Conant..... | <i>In the Garden.</i> | 200 |
| 365 | Patty Thum..... | <i>Peonies</i> | 50 |
| 366 | Carl C. Brenner | <i>Reflections</i> | 150 |
| 367 | Frederic S. Lamb..... | * <i>Lazy Hours, Coast near Boulogne, France</i> | 100 |
| 368 | Frank Waller..... | <i>An Indian Burial Tree</i> | 175 |
| 369 | J. Alden Weir..... | <i>The Old Walls of Chester</i> (Water-color). | 150 |
| 370 | J. Alden Weir..... | <i>The River at Bristol, England</i> " | 150 |
| 371 | N. S. Jacobs Smillie..... | <i>The Daughter of an Hundred Earls</i> " | 50 |
| 372 | Patty Thum..... | <i>Peonies</i> | 50 |
| 373 | William C. Fitler..... | <i>September Meadows</i> | 135 |
| 374 | William C. Fitler..... | <i>Pleasant Anticipations</i> | 200 |
| 375 | R. M. Shurtleff..... | * <i>The Giant of the Valley</i> | 1,500 |
| 376 | G. W. Chambers..... | * <i>The Scarlet Letter</i> | For Sale. |
| 377 | Francis A. Silva..... | <i>Sunrise</i> | 300 |
| 378 | A. H. Wyant..... | <i>Near Essex, Connecticut</i> | 350 |
| 379 | Hughson Hawley..... | <i>Summer</i> (Water-color) | 60 |
| 380 | Marvin Eddy..... | <i>Beargrass Creek</i> (Water-color) | 50 |
| 381 | F. Hopkinson Smith.... | * <i>A Grey Venice (Amsterdam)</i> .(Water-color) | 2,000 |
| 382 | Charles A Platt..... | <i>A Dutch Canal</i> (Water-color)..... | 100 |
| 383 | F. Hopkinson Smith..... | <i>Waiting for the Tide</i> (Water-color)..... | 225 |
| 384 | Alfred Fredericks..... | <i>Cinderella and her Fairy Godmother</i> | 750 |
| 385 | Henry Bisbing..... | <i>Maternal Tenderness</i> | For Sale. |
| 386 | H. T. Cariss..... | * <i>Taking the Oath of Allegiance at Valley Forge, May 12, 1778</i> | 1,000 |

Containing portraits from well authenticated originals of General George Washington, General Anthony Wayne, General Baron De Kalb, General Baron De Steuben, General Lord Stirling, General A. St. Clair, Colonel Alexander Hamilton, Colonel T. Tilghman, Colonel J. Laurens.

| | | | |
|-----|---------------------------|---|-----------|
| 387 | Walter Satterlee..... | * <i>Good-bye, Summer</i> | 1,800 |
| 388 | Charles C. Curran..... | <i>A Harvest Field</i> | 100 |
| 389 | Charles T. Phelan..... | <i>In Pastures Green</i> | 150 |
| 390 | A. T. Bricher | <i>Fisherman's Shanty</i> (Water-color) | 50 |
| 391 | W. L. Sonntag, jr..... | <i>A Study from Nature</i> (Water-color) | 75 |
| 392 | Charles Harry Eaton.... | <i>The St. Clair River, Mich.</i> " | 85 |
| 393 | W. L. Sonntag | <i>Study of Trees in Maine</i> " | 75 |
| 394 | Charles Warren Eaton... | <i>Winter Twilight</i> | 50 |
| 395 | Frederick Batchellor..... | <i>Pears and Grapes</i> | 150 |
| 396 | Henry Bisbing..... | <i>In Holland, Morning Effect</i> | For Sale. |
| 397 | Seymour J. Guy..... | * <i>See-Saw, Margery Daw</i> | 2,500 |
| 398 | F. K. M. Rehn..... | <i>The New Jersey coast, near Long Branch</i> | 250 |
| 399 | Max Weyl..... | <i>In the Kaloramas Hills</i> | 175 |
| 400 | Charles A. Platt..... | <i>Ships in a Fog</i> (Water-color) | 150 |

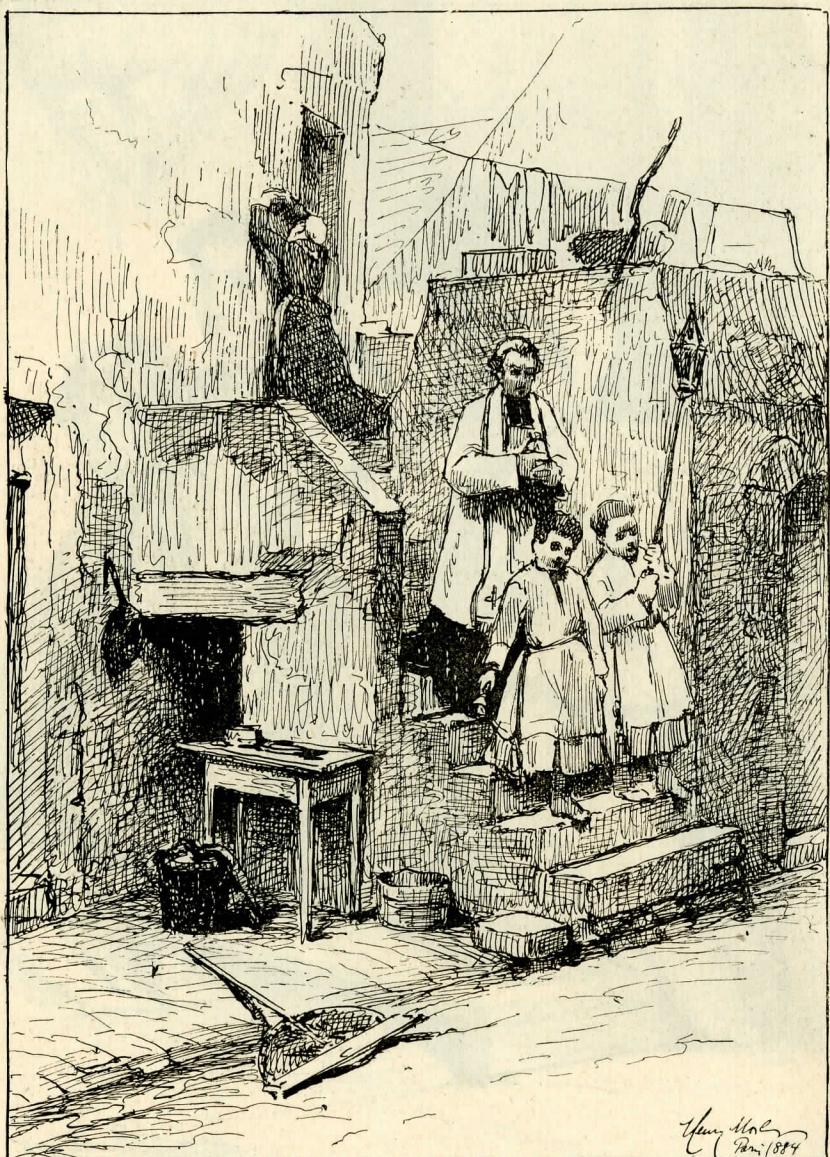
| | | | |
|-----|------------------------|---|-------|
| 401 | Léon Moran..... | <i>Sundown</i> (Water-color)..... | \$250 |
| 402 | Charles A. Platt..... | <i>A Dutch River-boat</i> (Water-color) | 75 |
| 403 | W. H. Lippincott | <i>Summer Sport</i> (Water-color)..... | 30 |
| 404 | A. T. Bricher..... | <i>Near Rocky Point, Providence River, Mass.</i> (Water-color) | 50 |
| 405 | Thomas Moran..... | * <i>Morning at Vera Cruz, Mexico</i> | 350 |
| 406 | Hamilton Hamilton..... | <i>A Morning Greeting</i> | 300 |
| 407 | Frank C. Penfold..... | * <i>The First Trousers</i> | 850 |
| 408 | Frank M. Boggs..... | * <i>A Rough Day, Harbor of Honfleur, France</i>The Boston Museum of Fine Arts. | |

Awarded a prize of \$2,500 at the First Competitive Prize Fund Exhibition, of the American Art Association, New York, April, 1885, afterward becoming the property of the Boston Museum of Fine Arts on account of Boston contributions to the Prize Fund.

| | | | |
|-----|-------------------------|--|-------|
| 409 | George C. Lambdin..... | <i>Flowers of Spring</i> | 150 |
| 410 | R. M. Shurtleff..... | <i>October</i> | 350 |
| 411 | William Gedney Bunce.. | <i>Venetian Days</i> | 1,500 |
| 412 | Joseph Lyman, jr..... | <i>Solitude</i> | 800 |
| 413 | E. Léon Durand..... | <i>Pastime</i> | 200 |
| 414 | Sarah Levis..... | <i>The Farm</i> | 250 |
| 415 | Frederick S. Lamb | <i>Flowers Among the Grain</i> | 50 |
| 416 | Frederick S. Lamb..... | <i>Early Harvest</i> | 100 |
| 417 | R. A. Blakelock..... | " <i>Radiant Morn Adorns wide Earth and immeasurable Sky</i> " | 650 |
| 418 | J. A. S. Monks..... | <i>Driving in the Sheep</i> | 100 |
| 419 | Laura Woodward..... | <i>Lifting of the Fog</i> | 150 |



H. WINTHROP PEIRCE.—MATINS.—(24 x 18.)



HENRY MOSLER.—THE LAST SACRAMENTS.—(60 x 44.)

Awarded one of the \$2,500 Prizes.
Property of the Kentucky Polytechnic Society, Louisville, Ky.



JOHN J. ENNEKING.—NOVEMBER EVENING.—(42 X 33.)

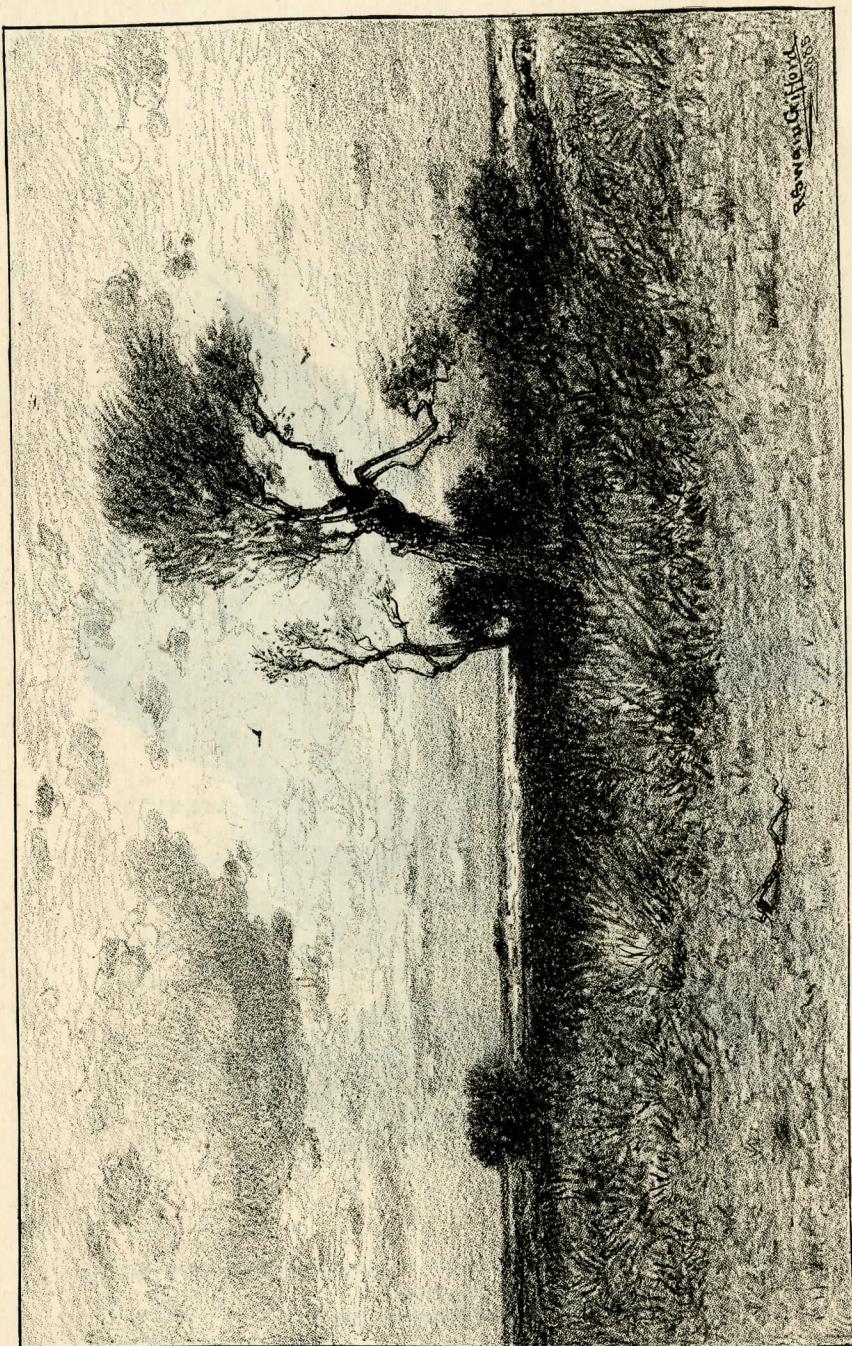


WORDSWORTH THOMPSON.—THE HOUR OF PRAYER.—(22 x 36.)

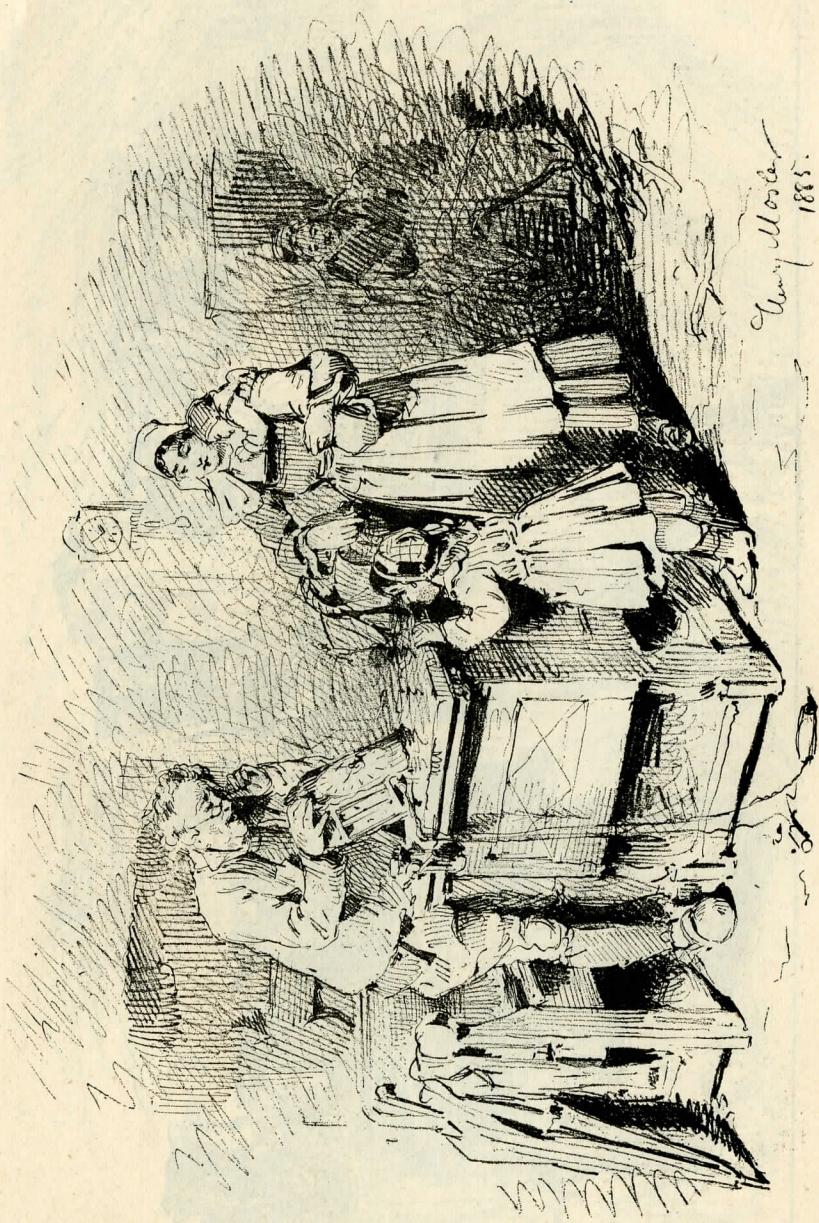


FRANK M. BOGGS.—A ROUGH DAY—ENTRANCE TO THE HARBOR AT HONFLEUR.—(64 x 40.)

Awarded one of the \$2,500 Prizes.
Property of the Boston Museum of Fine Arts.

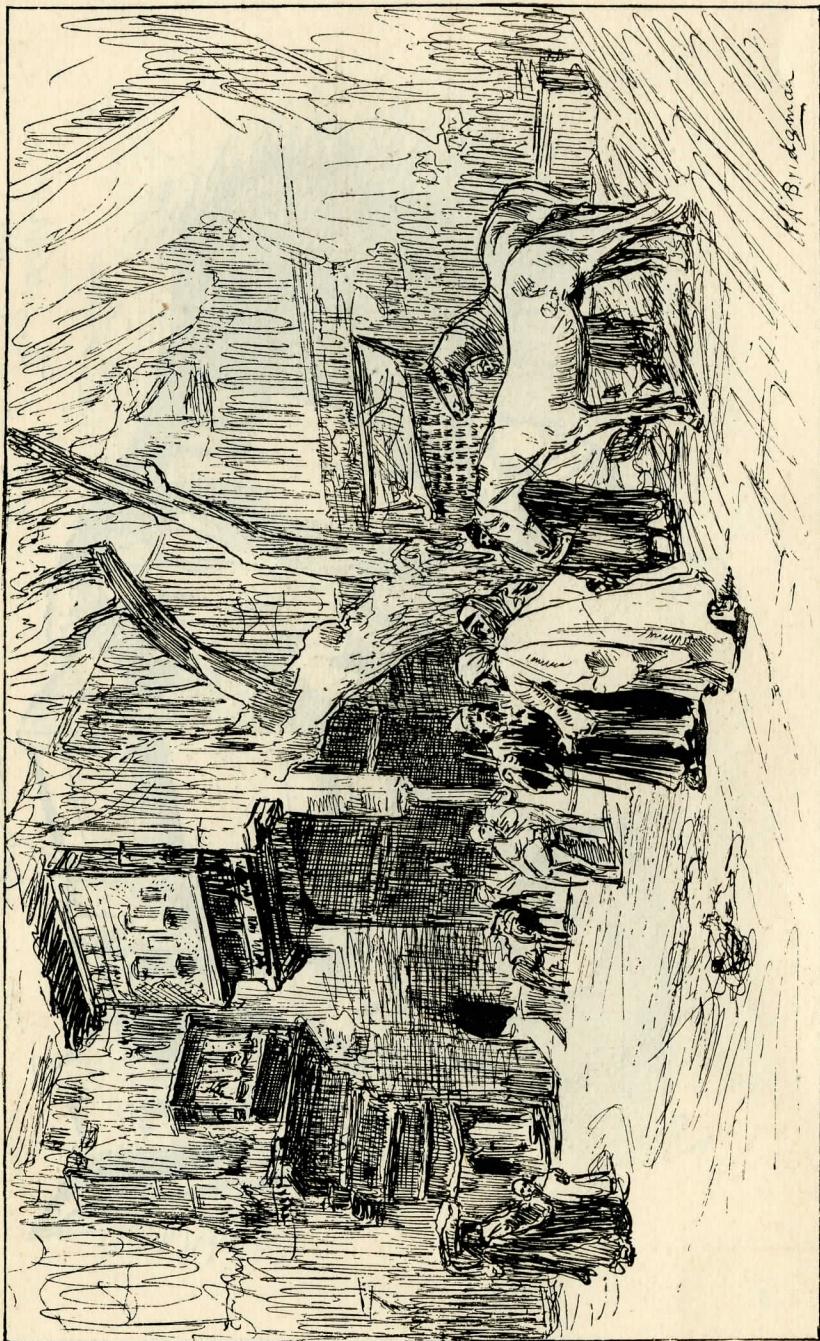


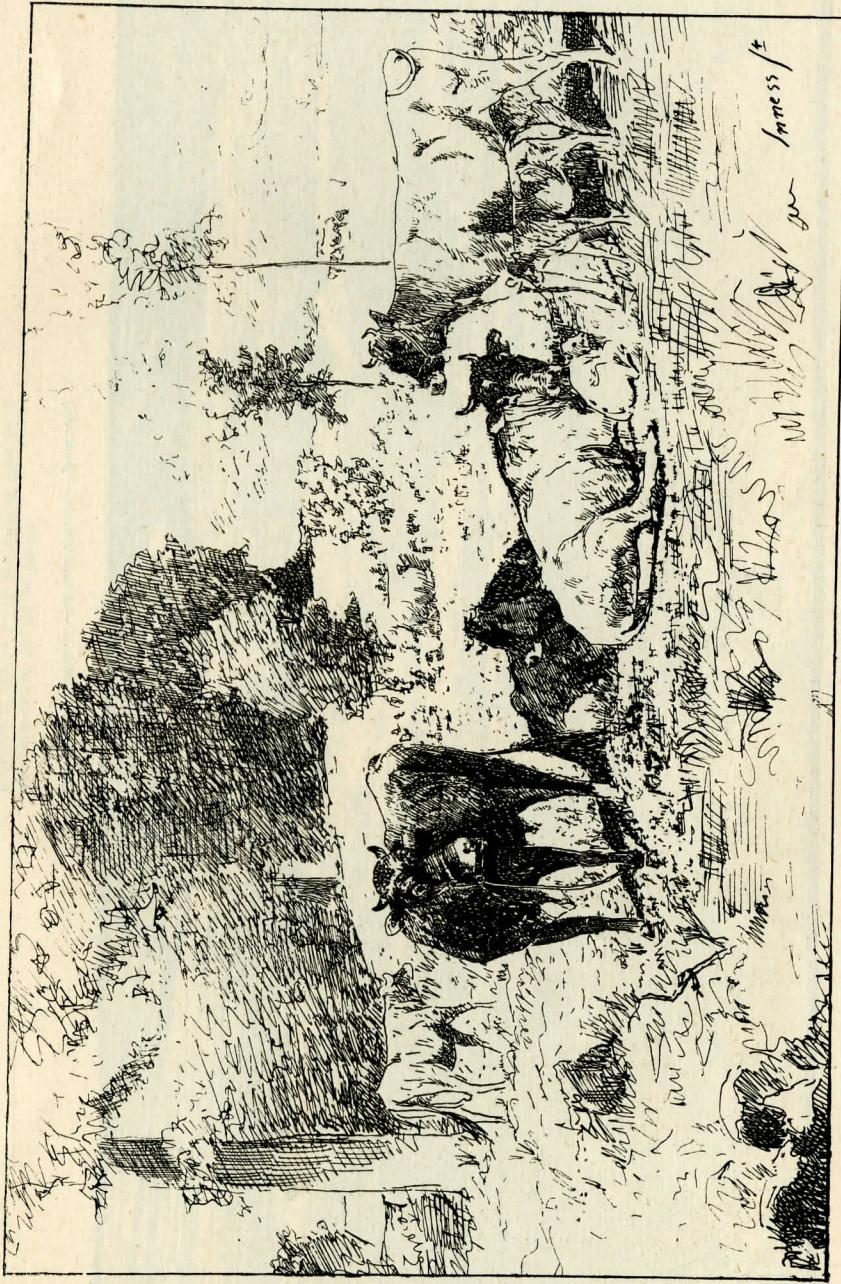
R. SWAIN GIFFORD.—*NEAR THE COAST.*—(32 x 51.)
Awarded one of the \$2,500 Prizes.
Property of the Metropolitan Museum of Art, New York City.



HENRY MOSLER.—THE VILLAGE CLOCKMAKER.—(45 x 59.)

FREDERICK A. BRIDGMAN — A HOT BARGAIN, A SCENE IN CAIRO.—(32 x 52.)





GEORGE INNESS, JR.—THE JERSEY HERD.—(45 x 70.)



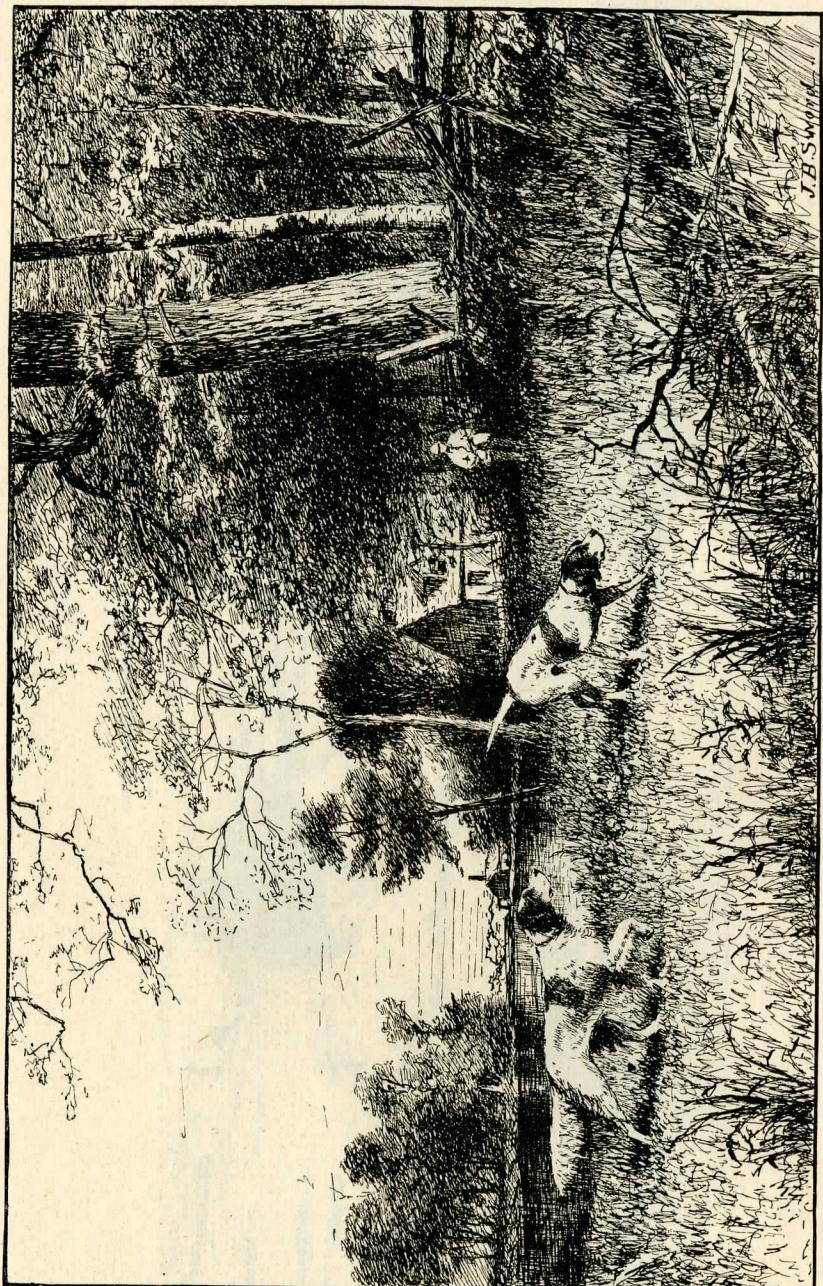
ALEXANDER HARRISON.—*LE CREPUSCLE.*—(60 x 126.)

Awarded one of the \$2,500 Prizes.
Property of the St. Louis Museum of Fine Arts.



COLIN CAMPBELL COOPER, JR.—*JETSAM*.—(16 x 45.)

J. B. SWORD.—QUAIL SHOOTING.—[42 x 66.]

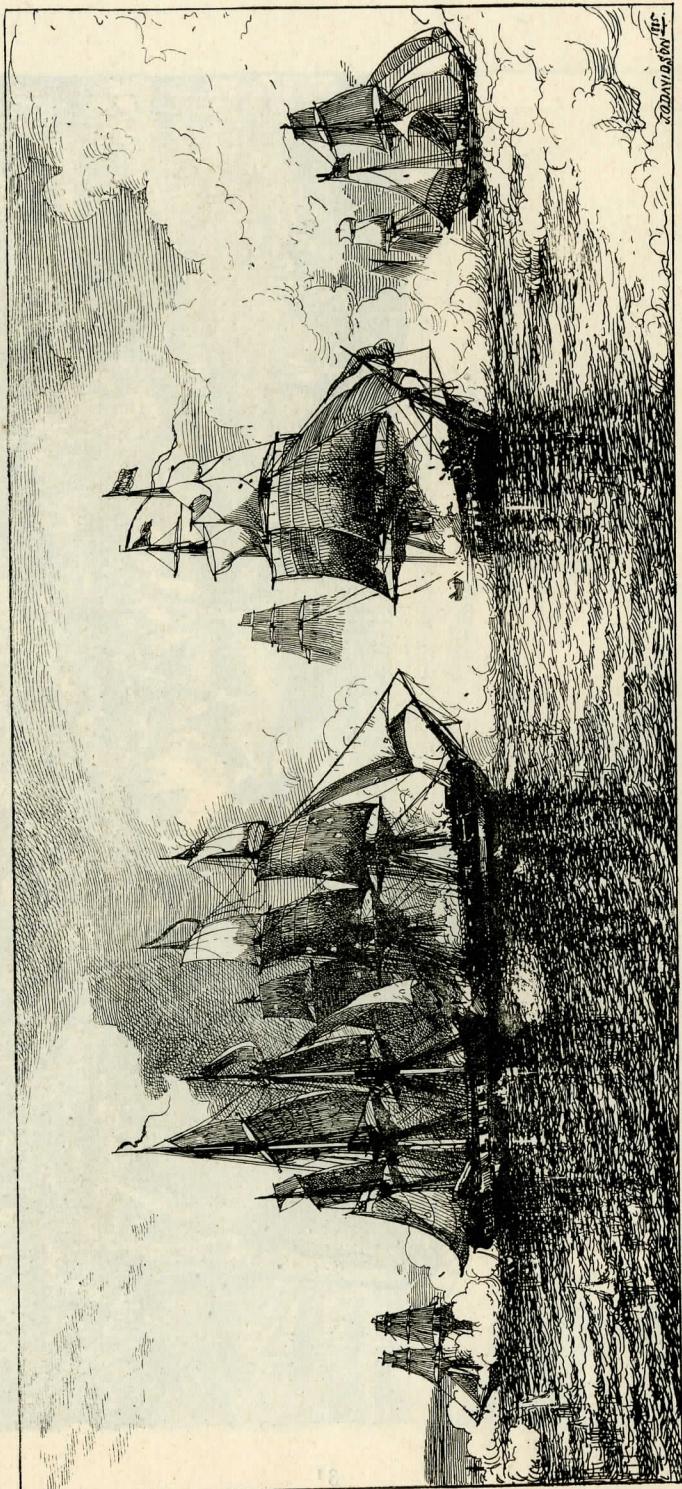


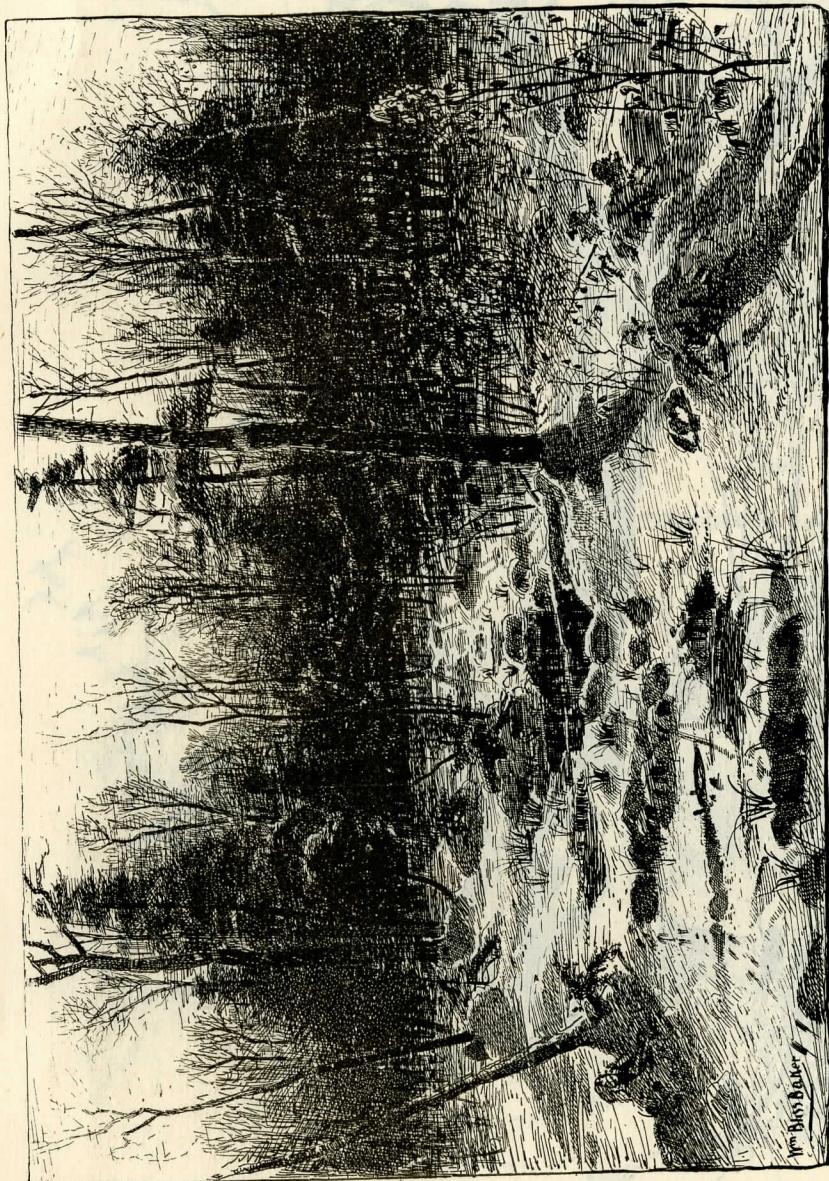


THOMAS ALLEN.—ON GUARD.—(50 x 80.)

ANNIVERSARY

JULIAN O. DAVIDSON.—COMMODORE PERRY IN THE "NIAGARA," BREAKING THE BRITISH LINE OF BATTLE, LAKE ERIE, SEPTEMBER 10, 1813.—(36 x 34.)





WILLIAM BLISS BAKER.—MORNING AFTER THE SNOW.—(40 x 58.)

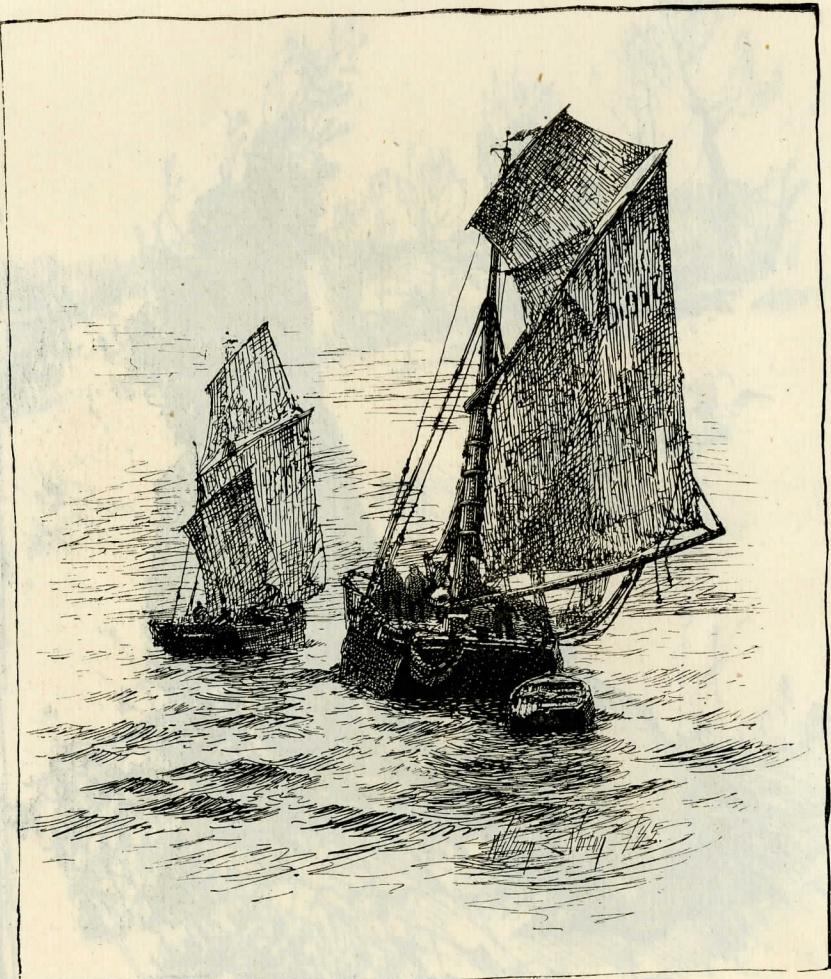
"Each fairy twig in radiant whiteness swathed
Seems in a gleaming sea of diamonds bathed."



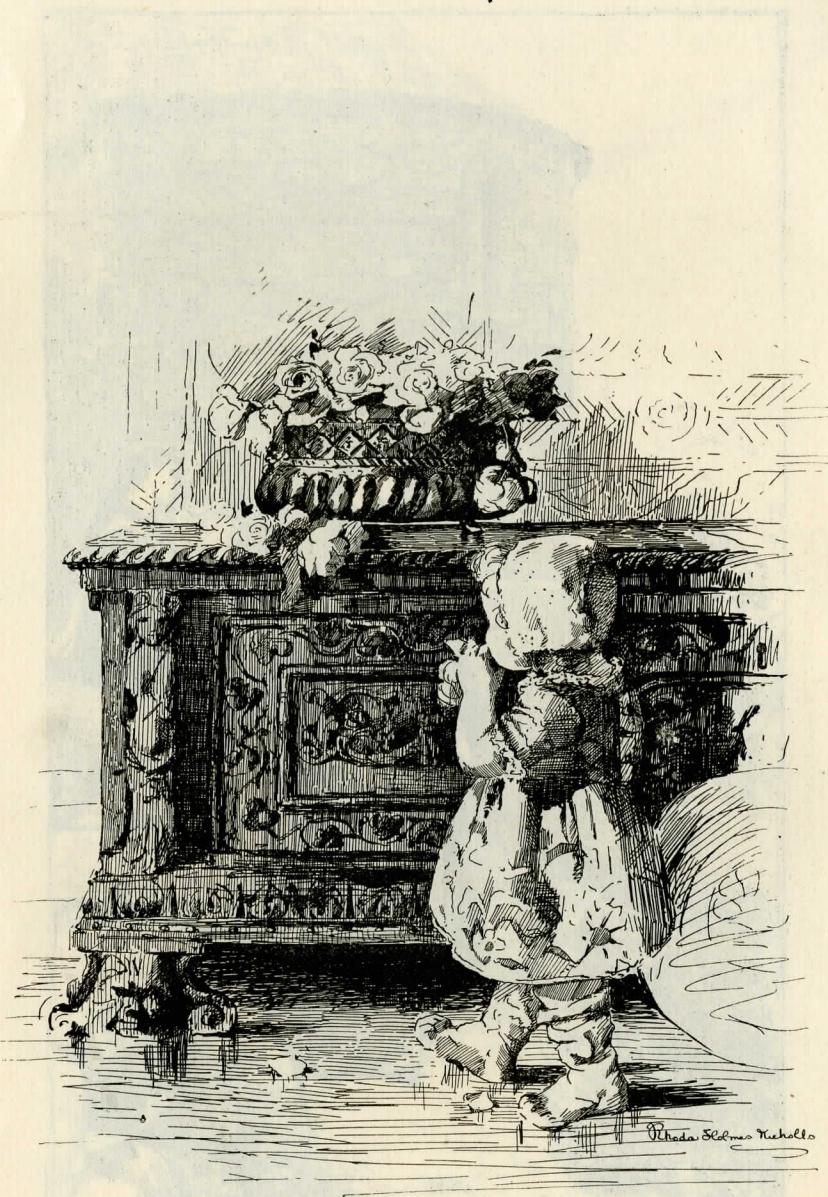
WALTER SATTERLEE.—GOOD BYE SUMMER.—(54 X 36.)



J. H. WITT.—THE WIDOW'S CHRISTMAS.—(50 X 36.)



WILLIAM E. NORTON.—WITH THE TIDE.—(64 x 48.)



RHODA HOLMES NICHOLLS.—A DAUGHTER OF EVE.—(42 X 40.)



ALFRED FREDERICKS.—GUINEVERE.—(36 x 20.)

And Guinevere
Stood by the castle wall to watch him pass.

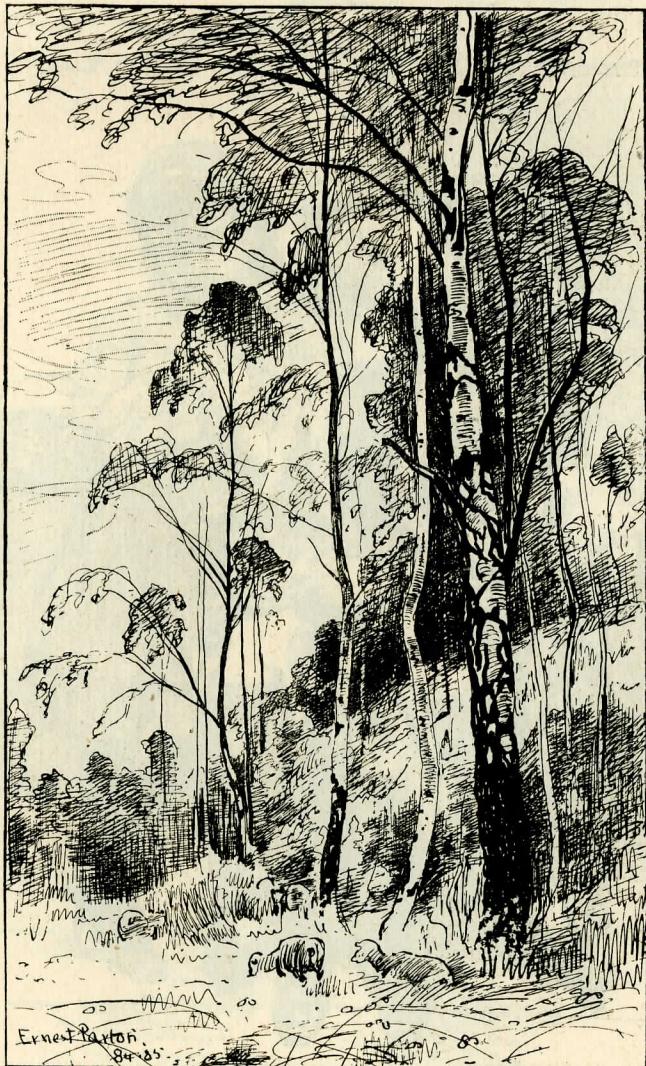
TENNYSON.—*The Coming of Arthur.*



BURR H. NICHOLLS.—SUNLIGHT AND SHADOW, VENICE.—(32 x 20.)



GEORGE W. CHAMBERS.—THE SCARLET LETTER.—(50 X 35.)



ERNEST PARTON.—SILVER BIRCHES ON THE
COAST OF SCOTLAND.—(60 x 36.)

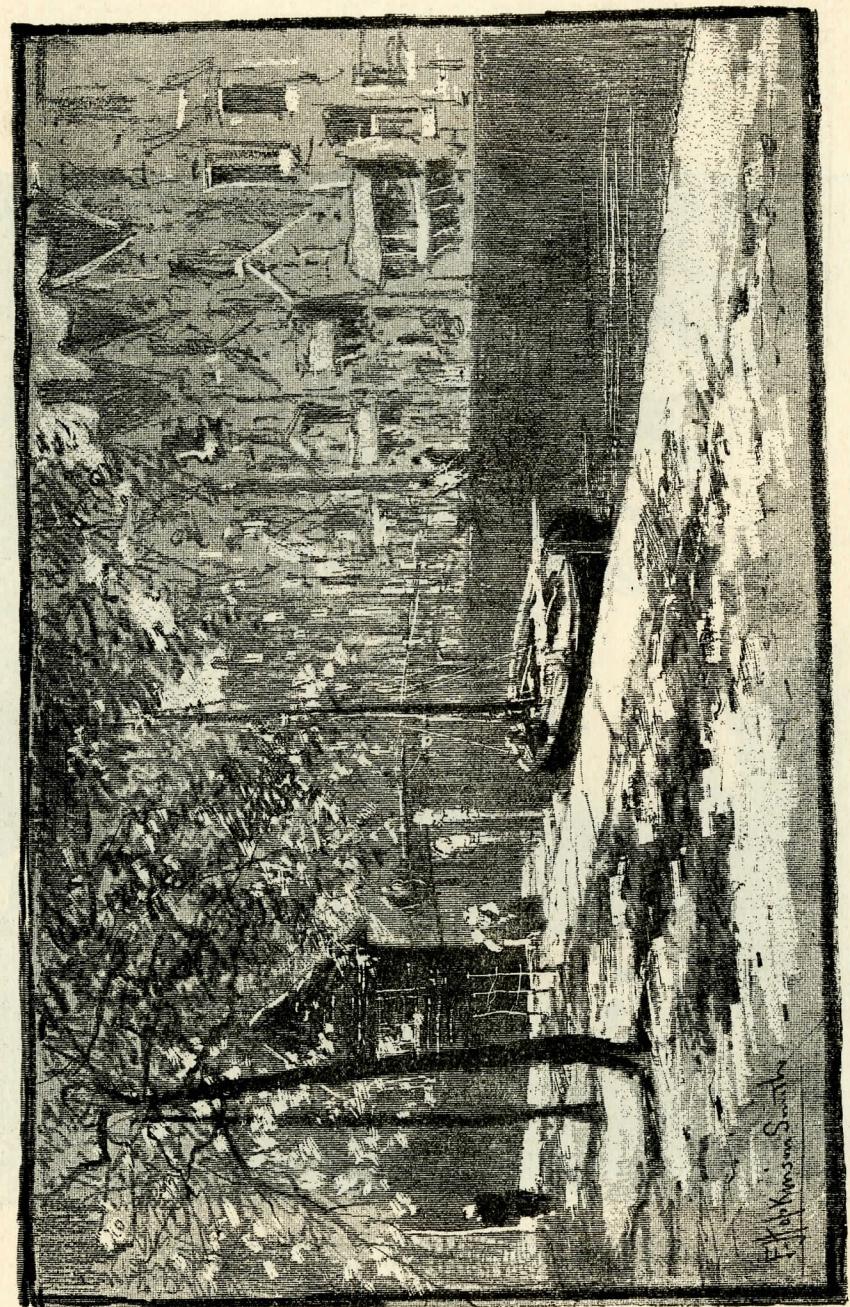


CONSTANT MAYER.

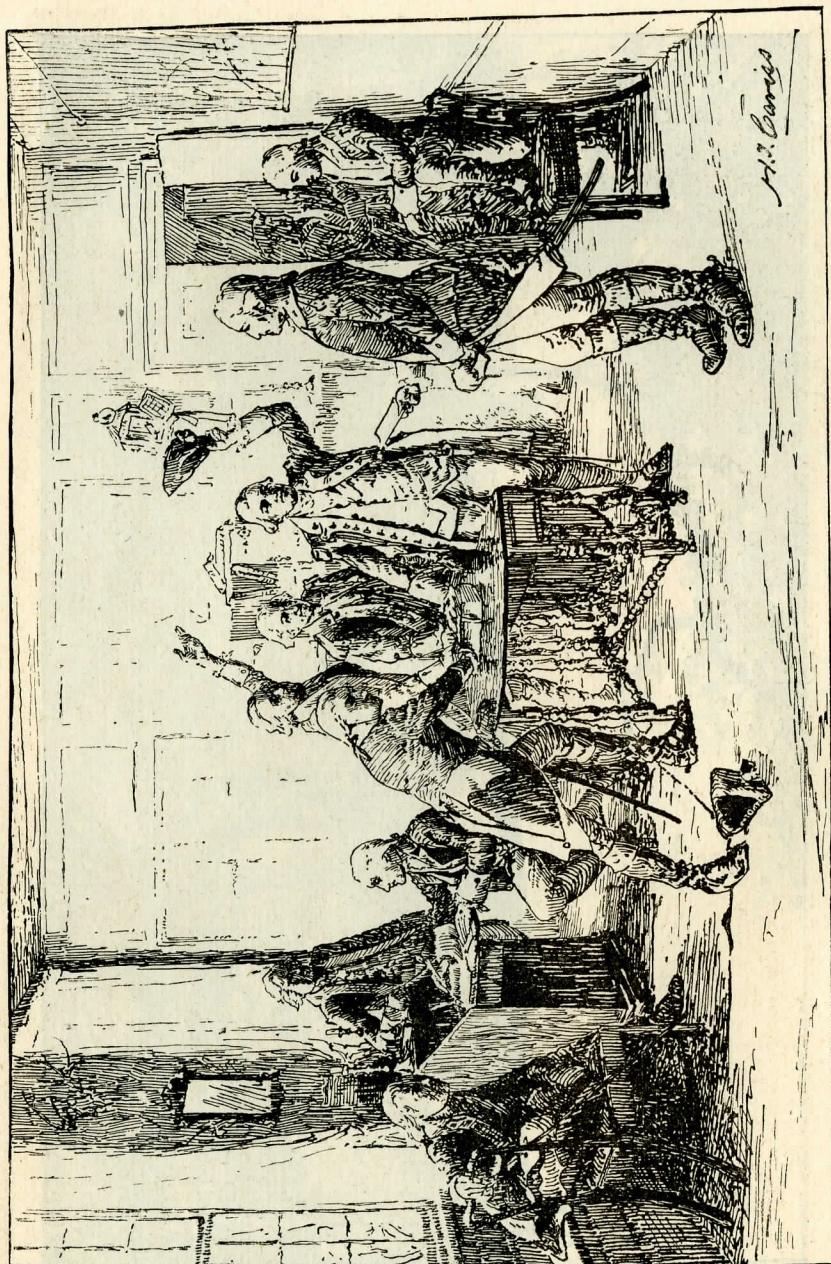
CONSTANT MAYER.—THE KNITTING LESSON.—(48 x 36.)



KRUSEMAN VAN ELLEN.—“ALL NATURE'S CHILDREN FEEL THE MATIN SPRING
OF LIFE REVIVING, WITH REVIVING DAY.—(54 x 44.)—Sir Walter Scott.

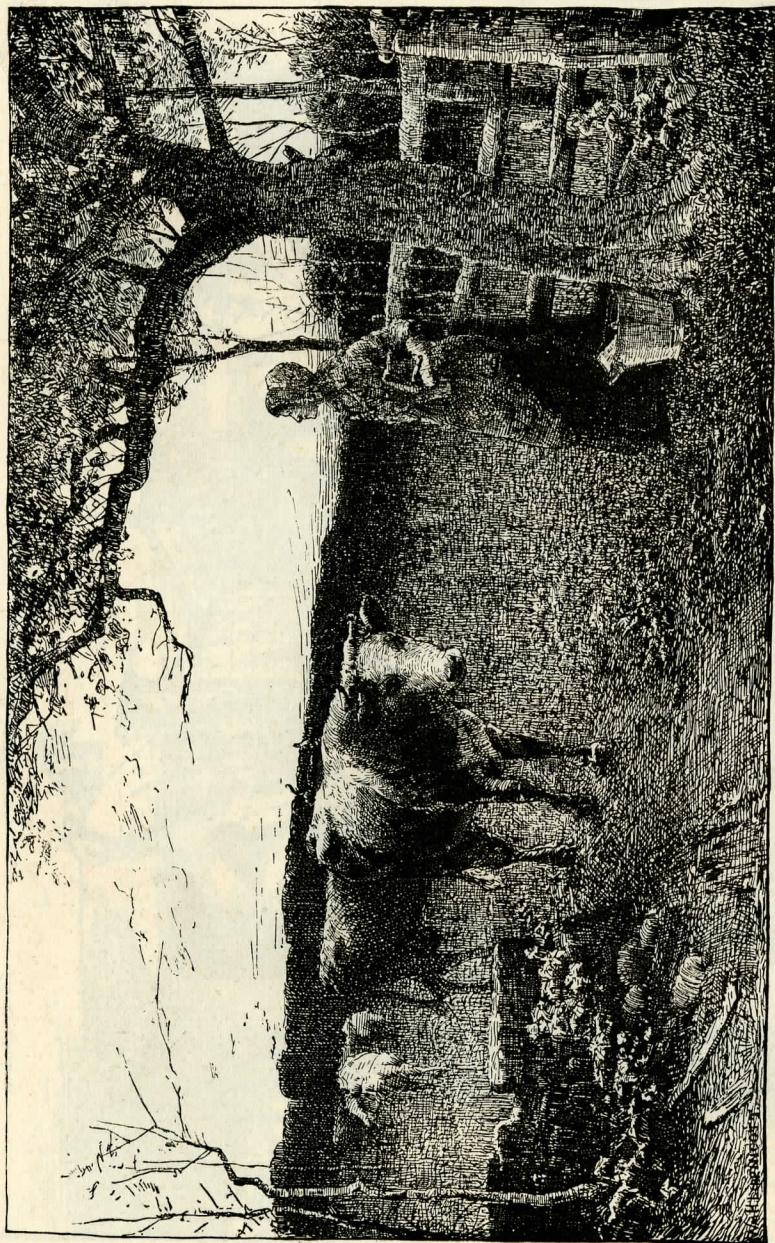


F. HOPKINSON SMITH—*A GREY VENICE (AMSTERDAM)*.—(14 x 24.)



HENRY T. CARISS.—TAKING THE OATH OF ALLEGIANCE AT VALLEY FORGE, MAY 12, 1783.—(48 x 72.)

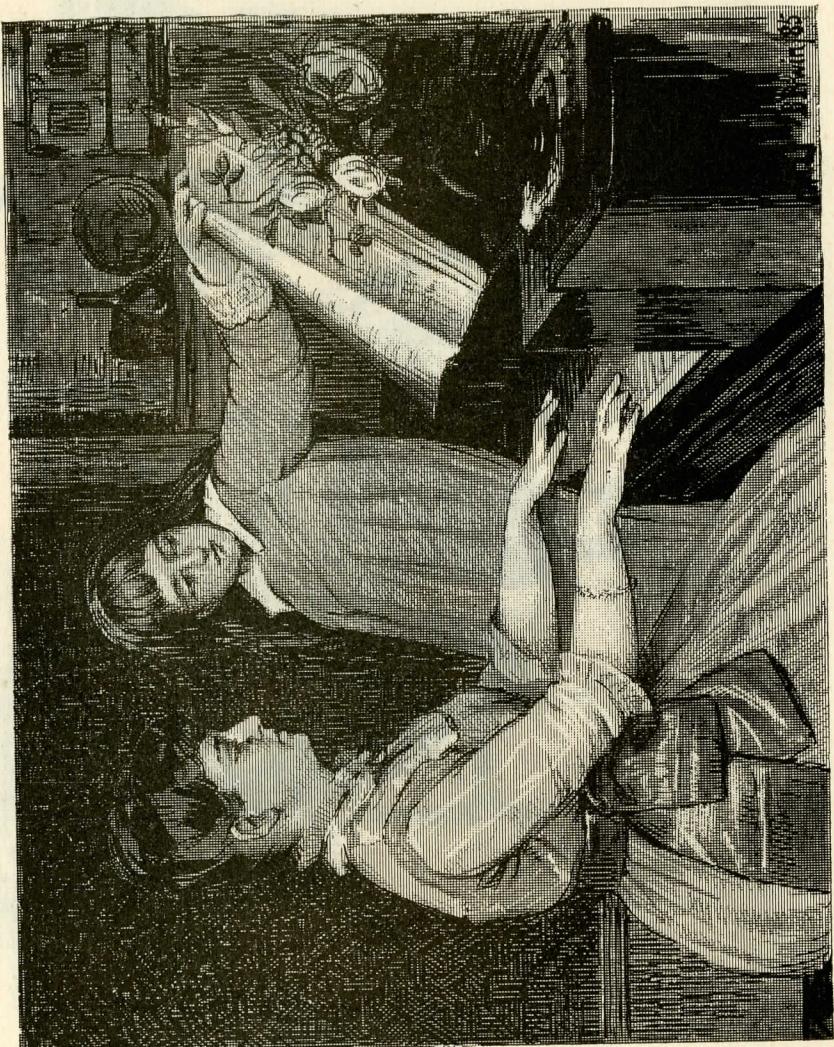
WILLIAM H. LIPPINCOTT—BRINGING THE COWS HOME.—(44 x 29.)





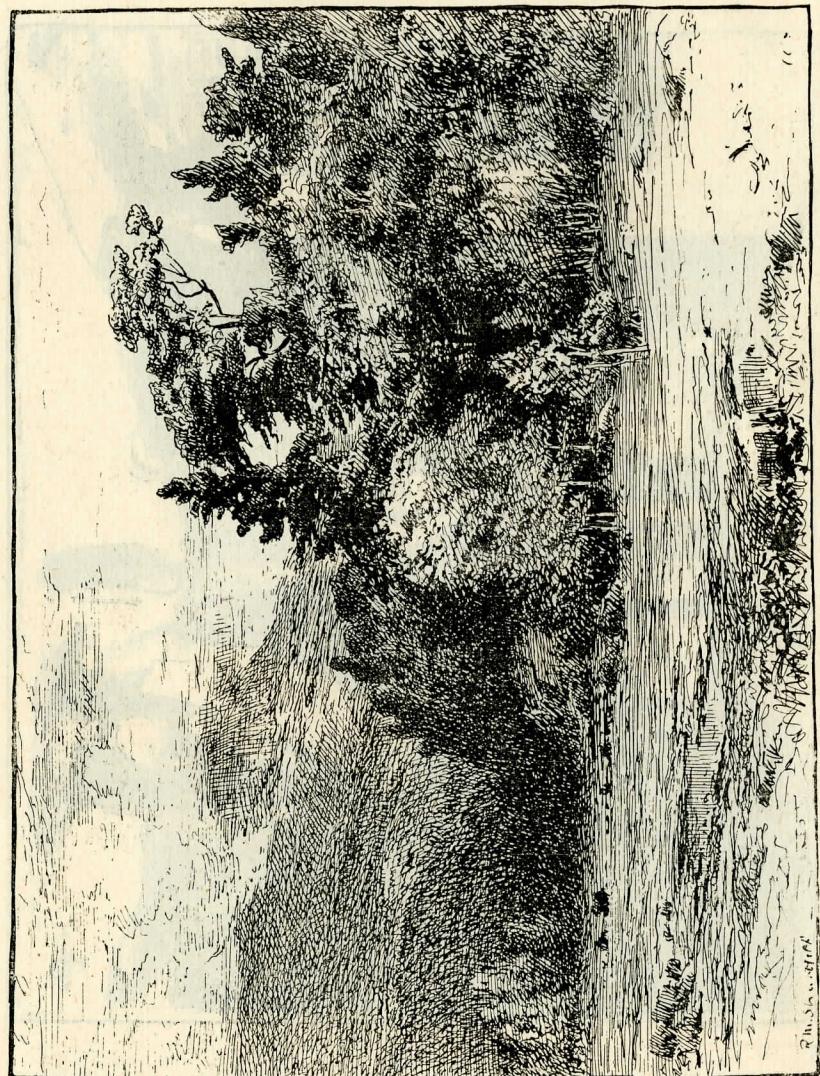
I. H. CALIGA—*A FLAW IN THE TITLE.*—(40 x 60.)

BENONI IRWIN.—SISTERS.—[22 x 28.]

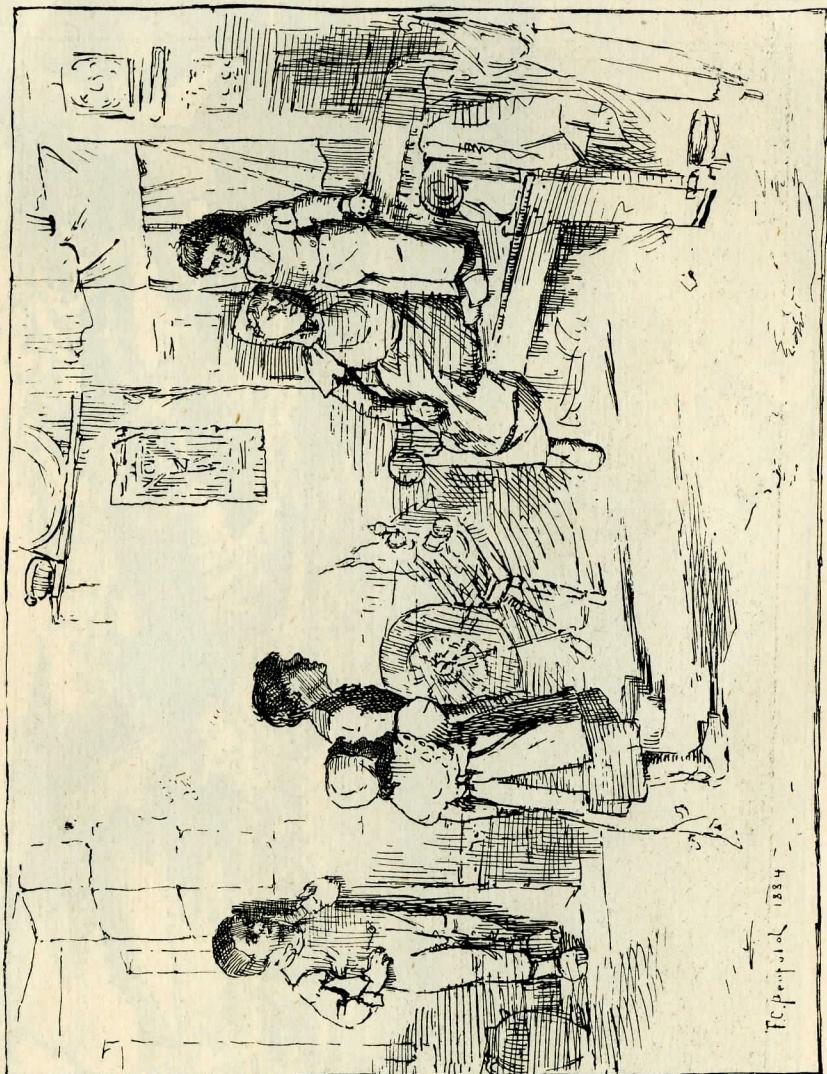




FREDERICK JÜNGLING.—BELOW STAIRS.—(11 x 14.)

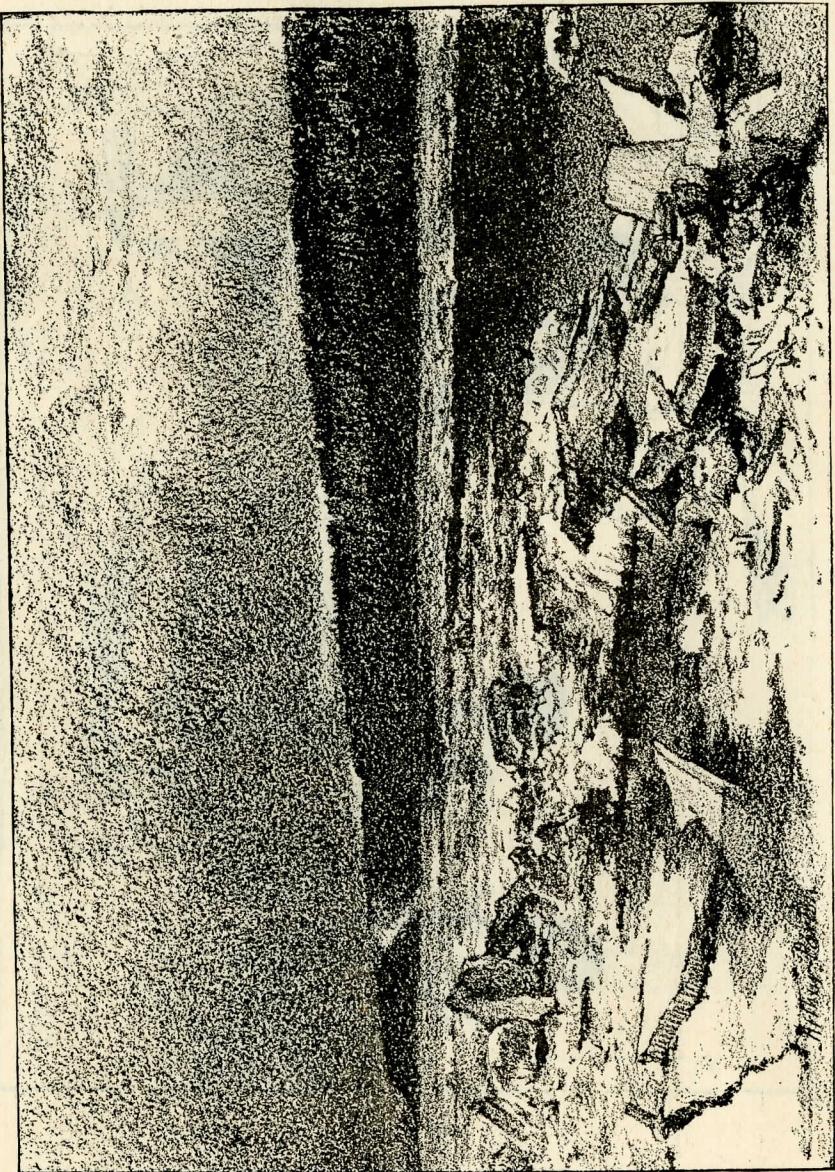


R. M. SHURTLEFF.—THE GIANT OF THE VALLEY.—(38 x 50.)



FRANK C. PENFOLD.—*THE FIRST TROUSERS.*—(40 x 54.)

ARTHUR PARTON.—WINTER.—(42 x 60.)





HARRY CHASE.—AT ANCHOR OFF SCHEVENINGEN.—{26 x 60.}



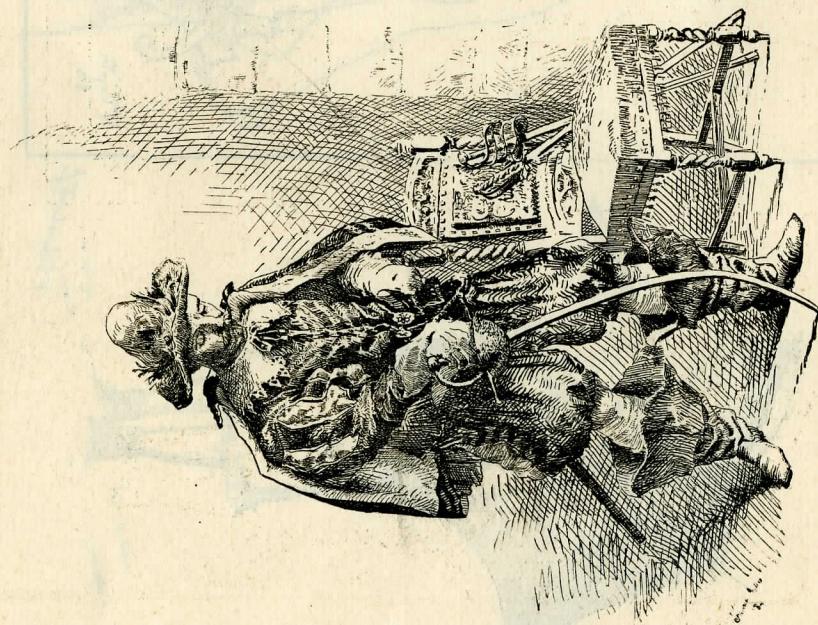
SEYMOUR J. GUY.—SEE SAW, MARGERY DAW.—(42 x 36.)



D. HUNTINGTON.—THE GOLDSMITH'S DAUGHTER.—(36 x 27.)



SARAH P. B. DODSON.—FRAGMENT FROM "THE DANCE," A DECORATIVE PANEL.—(11 x 19.)



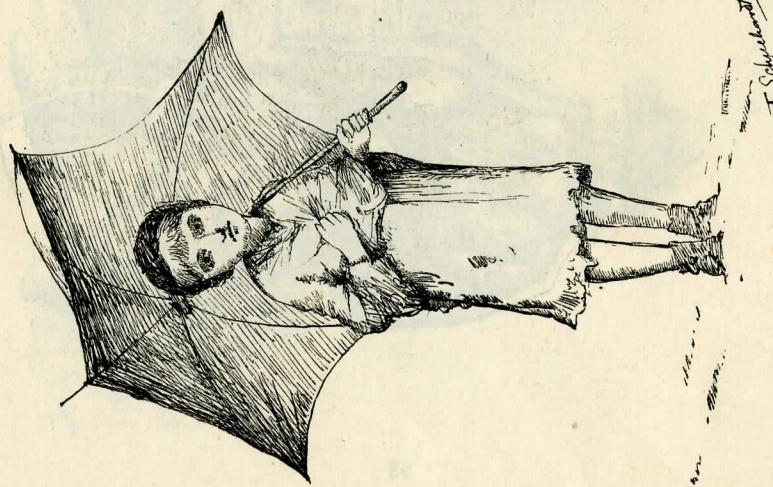
FRANK WALLER—TESTING HIS TOLEDO.—(10 x 8.)



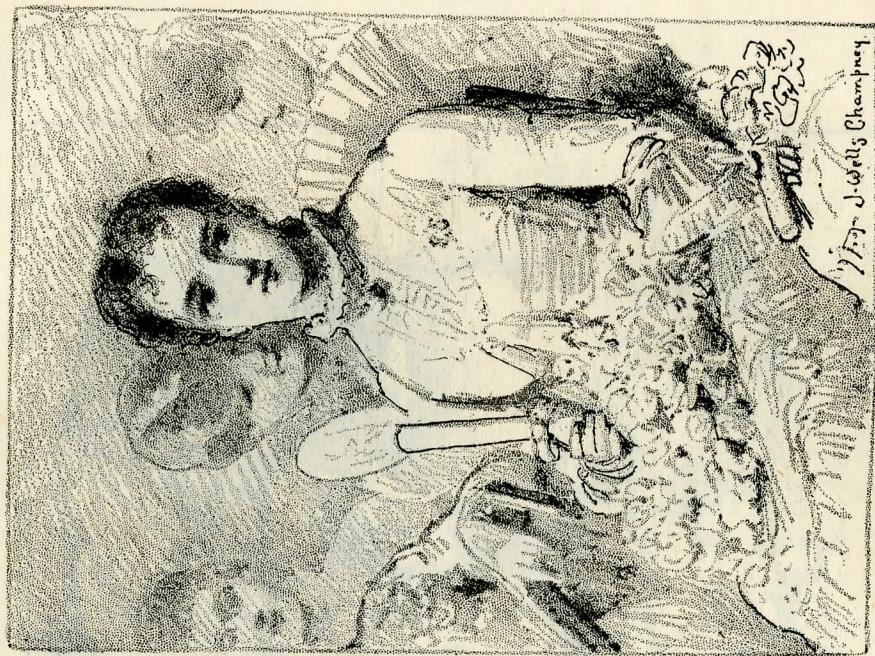
BENJAMIN W. CLINEDINST.—"IN DAYS OF OLD
WHEN KNIGHTS WERE B. L.D. "(26 x 35.)—FRAGMENT.



VERGILIO TO JETTI.—JUDITH.—(54 x 32.)



F SCHUCHARDT, JR.—OUT IN THE SNOW.—(30 x 20.)



J. WELLS CHAMPEY.—SWET GIRL GRADUATES.—(36 x 29.)



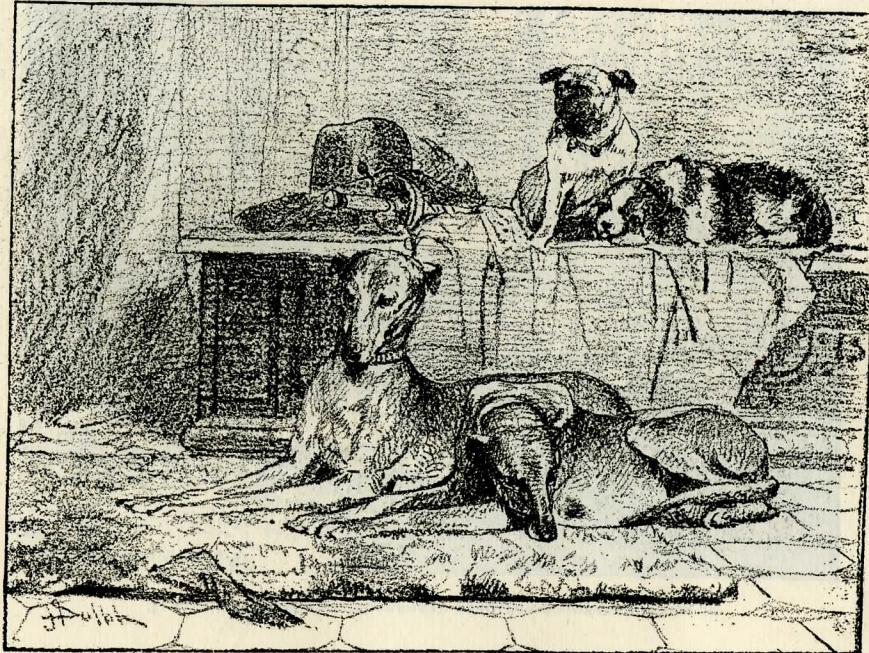
F. S. DELANEY.—A NAVAJO HUNTER.—(60 x 42.)



ALFRED KAPPES.—RENT DAY.—(32 x 44.)



THOMAS ALLEN.—ON THE HIGHWAY, NEAR ÉCOUEN, FRANCE.—(26 x 42.)



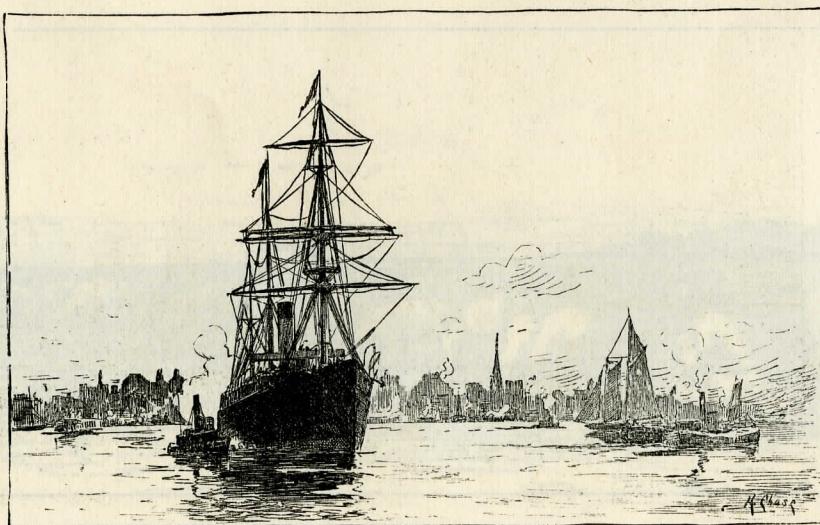
J. H. DOLPH.—THE ANTECHAMBER.—(34 x 44.)



LYELL CARR.—AFTER THE SHEARING.—(25 x 49.)



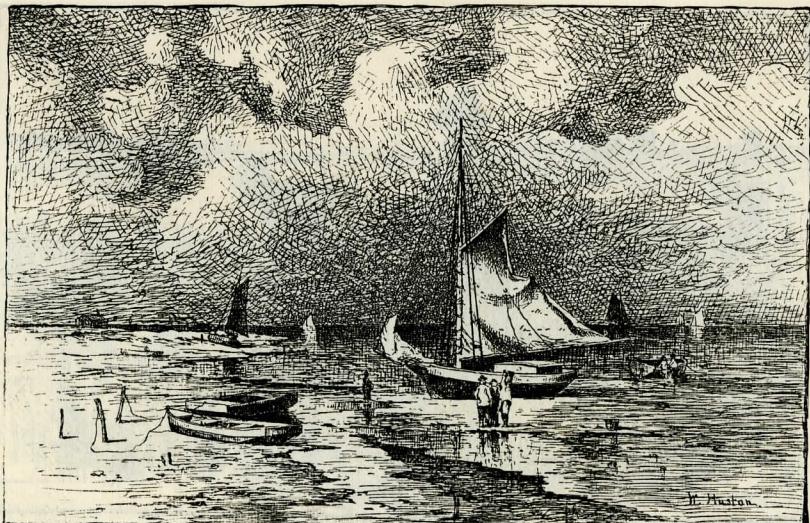
DU BOIS F. HASBROUCK—OCTOBER AFTERNOON, ADIRONDACKS.—(20 X 14.)



HARRY CHASE—NEW YORK HARBOR, NORTH RIVER.—(40 X 72.)
(FIRST HALLGARTEN PRIZE, NATIONAL ACADEMY, NEW YORK, 1885.)



WILLIAM H. HOWE.—SOUVENIR OF THE ENVIRONS OF DIEPPE, FRANCE.—NORMANDY CATTLE.—(18 x 72.)



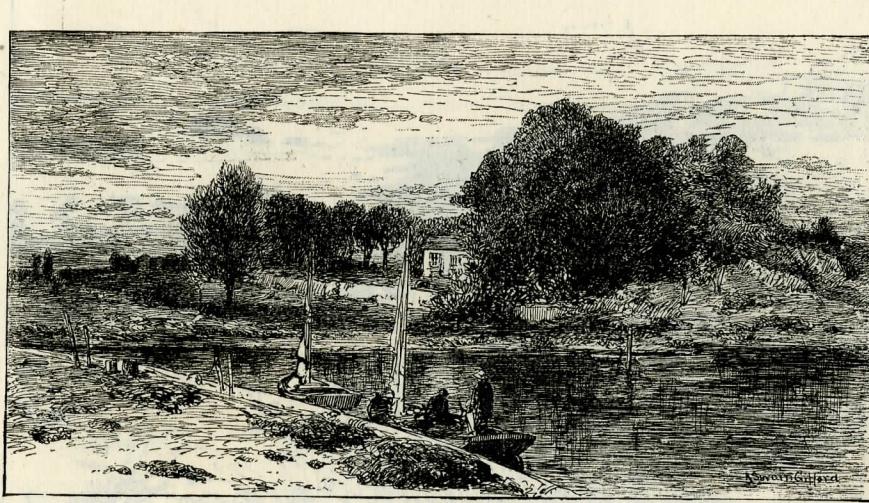
WILLIAM HUSTON.—PREPARING FOR MARKET.—(28 x 18.)



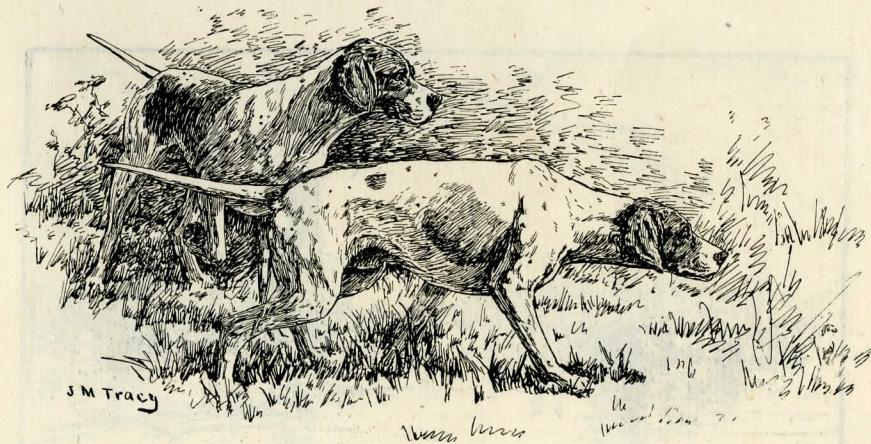
JOHN J. HAMMER.—NOONDAY REST.—(28 x 44.)



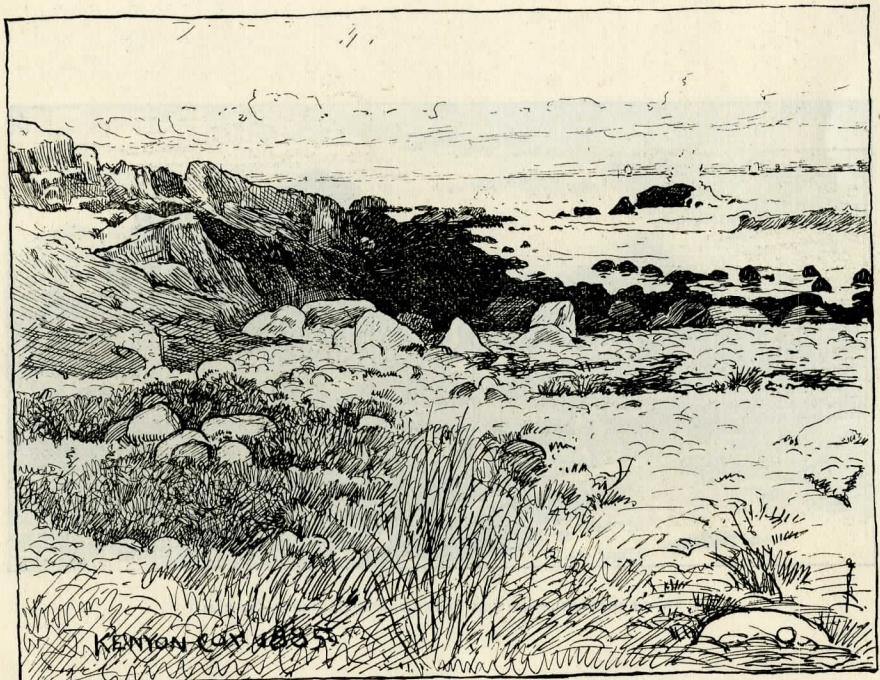
EDWARD MORAN—CRAB CATCHING AT GREENPORT.—(22 x 36.)



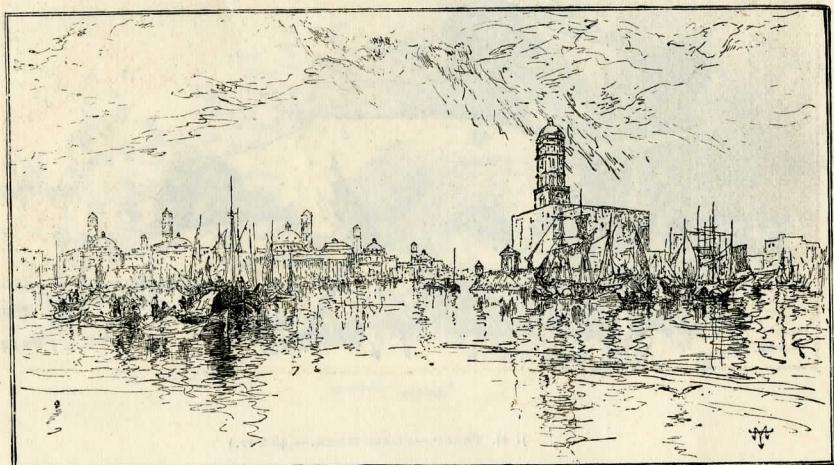
R. SWAIN GIFFORD.—ON THE PASKAMANSETT, MASS.—(11 X 21.)



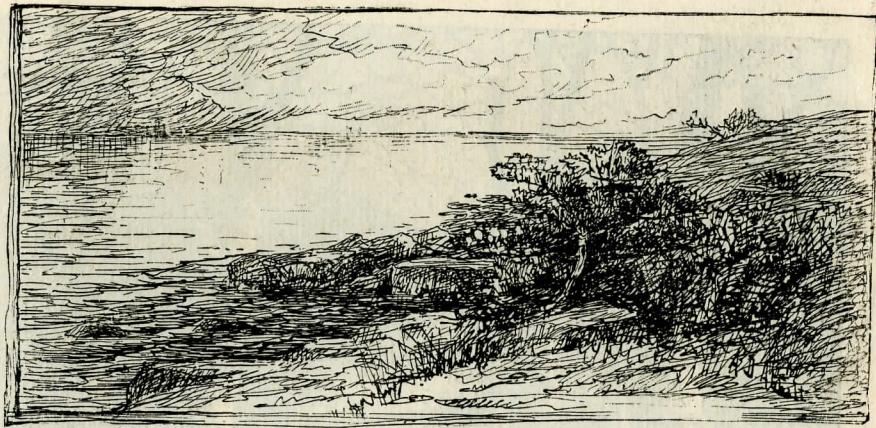
J. M. TRACY.—CLOSE WORK.—(48 X 72.)



KENYON COX.—LOW TIDE.—(24 X 32.)



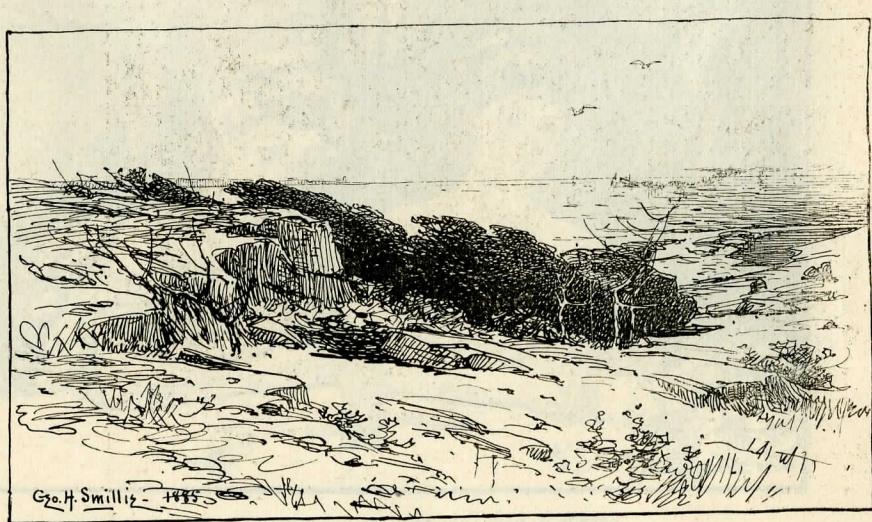
THOMAS MORAN.—MORNING AT VERA CRUZ, MEXICO.



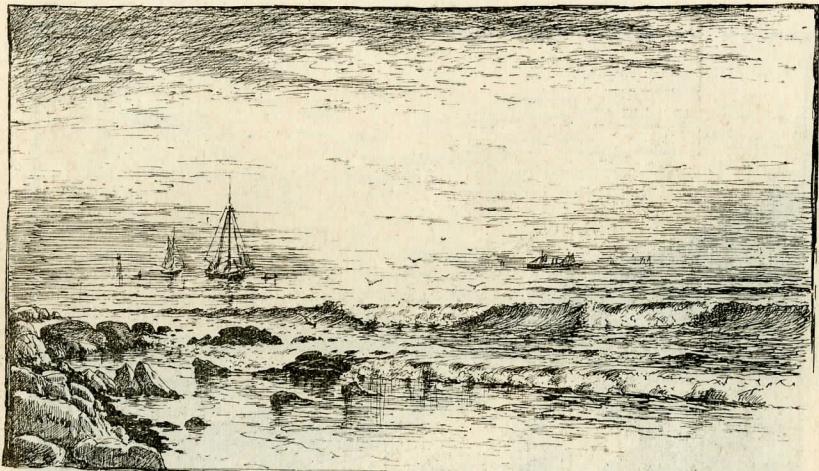
AGNES D. ABBATT—ON THE BEAUTIFUL GLOUCESTER SHORE.—(16 X 33.)



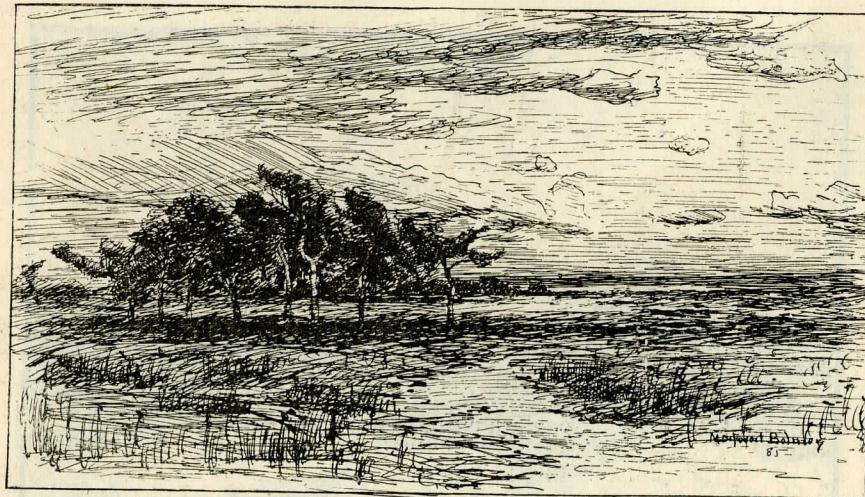
GEORGE W. MAYNARD—THE STRANGE GODS.—(12 X 18.)



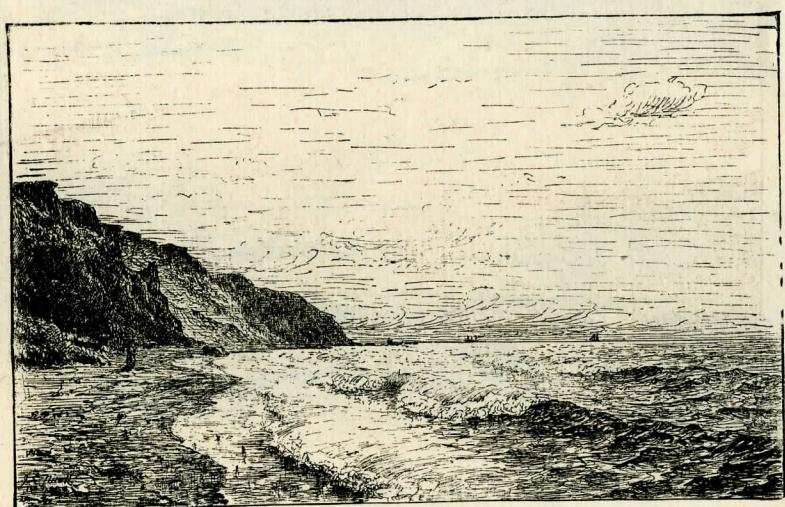
GEORGE H. SMILLIE.—MORNING ON THE COAST.—(19 x 33.)



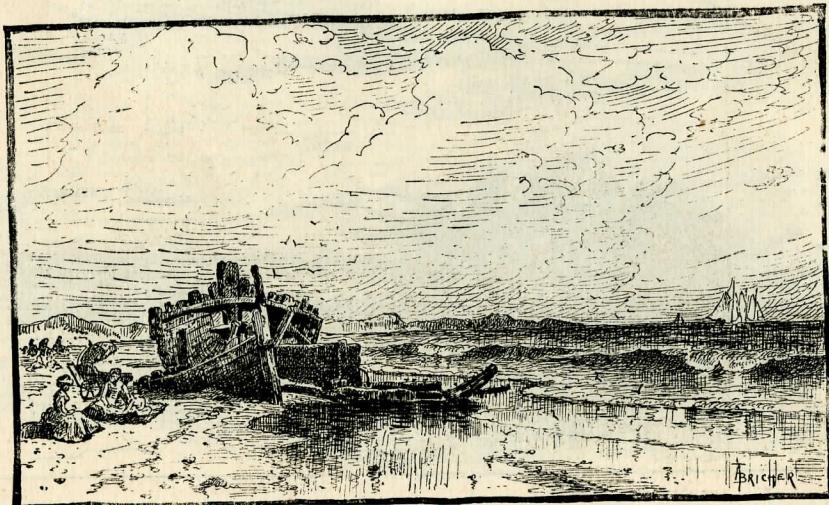
FRANCIS A. SILVA—SUNRISE.—(18 x 30.)



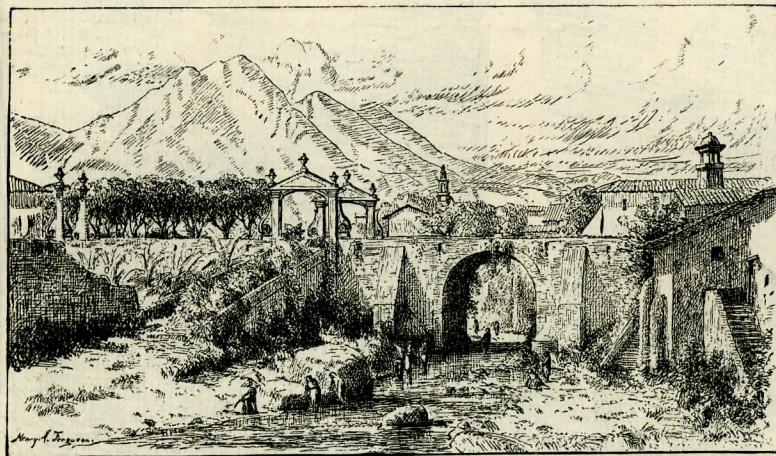
M. DE FOREST BOLMER.—SALT MARSHES AT BABYLON, LONG ISLAND.—(30 x 50.)



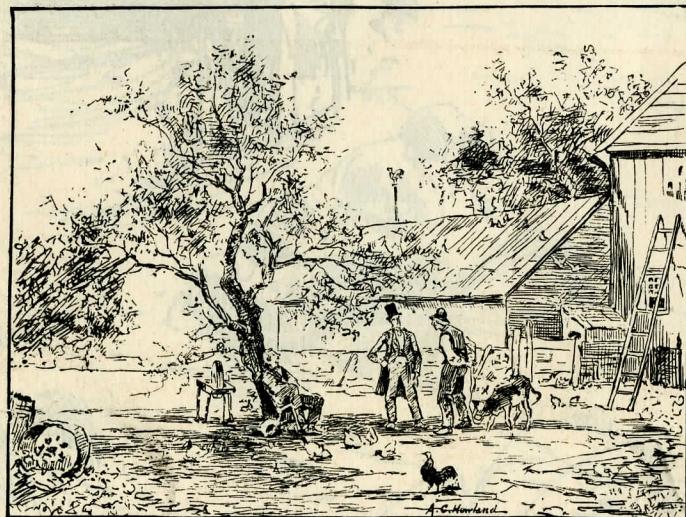
J. C. NICOLL—SUNLIGHT ON THE SEA.—(38 x 60.)



A. T. BRICHER—OLD WRECK ON THE BEACH, NARRAGANSETT PIER.—(24 x 40.)



HENRY A. FERGUSON—RIVER AND PEAK OF ORIZABA, MEXICO.—(38 x 21.)



A. C. HOWLAND—A HORSE TRADE.—(24 x 20.)



JAMES D. SMILLIE.—A STRANGER IN A STRANGE LAND.—A MEMORY OF THE EGYPTIAN
OBELISK IN CENTRAL PARK, NEW YORK.—(31 X 21.)



Grenet. Paris. 84.

EDWARD GRENET—*A CAPRICE OF THE MODEL.*—(52 x 39.)



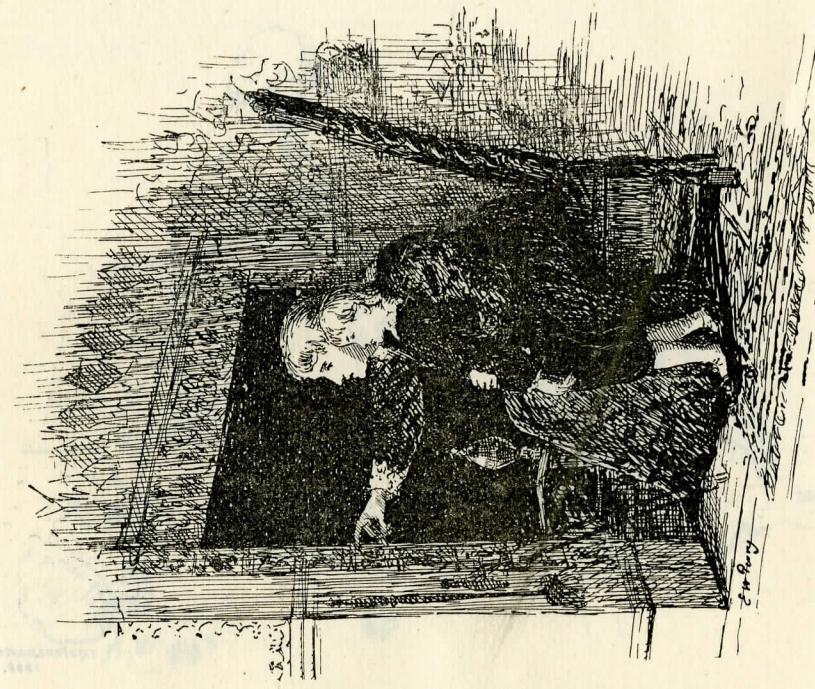
H. PRUETT SHARE.—THE AFTERNOON MAIL.—(15 x 9.)



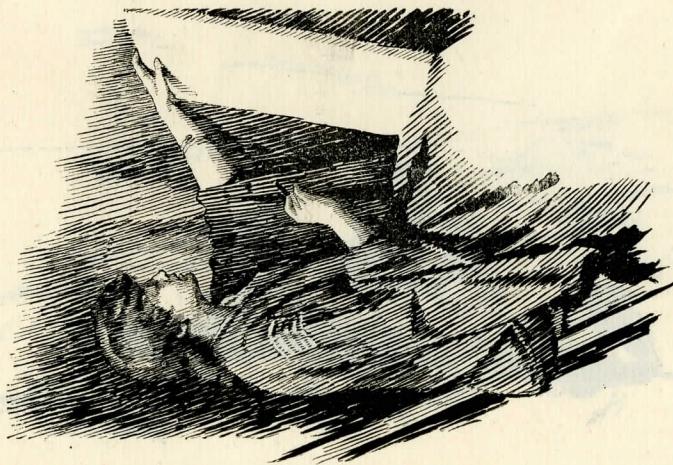
FREDERICK J. WAUGH.—THE MAID AND THE MAGPIE.—(24 x 36.)



FREDERICK S. LAMB—LAZY HOURS.—(16 x 24.)



E. WOOD PERRY—THE STORY OF THE TILES.—(24 x 20.)



BENONI IRWIN—AN ART VOTARY.—(30 x 20.)

BIOGRAPHICAL NOTICES OF ARTISTS REPRESENTED IN THIS EXHIBITION.

ABBREVIATIONS.

In the biographical notices, "B." = born. "N.A." = Member of the National Academy, New York, and "A.N.A." = Associate of the National Academy.

ABBATT, AGNES D., 337 Fourth Avenue, New York.—B. New York City. Studied at Cooper Institute, at the National Academy, with James D. Smillie, N.A., and R. Swain Gifford, N.A., New York. First exhibited, 1876, at the American Water Color Society's Exhibition. Medals, Cooper Institute, 1874; Massachusetts Charitable Mechanics' Exhibition, 1884. Member of the American Water Color Society.

ALLEN, THOMAS, A.N.A., 12 Commonwealth Ave., Boston, Mass.—B. St. Louis, 1849. Studied at the Royal Academy, Düsseldorf, 1872-1878, and three years in France. First exhibited, 1876, at the National Academy, New York. Awarded medal at Boston, 1878. Elected A.N.A., 1884. Member of the Society of American Artists.

BAER, WILLIAM J., 19 East Sixteenth Street, New York.—B. Cincinnati, 1860. Studied in Cincinnati, 1879-1880, and in Munich under Strachuber, Benzur and Loefftz. First exhibited, 1883, at the International Exhibition, Munich. Received four medals from the Royal Academy of Fine Arts in Munich.

BAKER, ELLEN K., 11 Rue Lemaitre, Puteaux, Seine, France.—B. United States. Pupil of Soyer, Paris.

BAKER, WILLIAM BLISS, 2 West Fourteenth Street, New York.—B. New York, 1859. Pupil of the National Academy, New York, 1876-1880. First exhibited, 1879, at the National Academy. Received First Prize in the Antique School, National Academy, 1879; Third Hallgarten Prize, \$100, for the picture "Woodland Brook, Decline of an Autumn Day," at the National Academy, 1884.

BAUER, W. C., 1145 Elizabeth Avenue, Elizabeth, N. J.—B. Elizabeth, N. J., 1856. Principally self instructed. Visited Europe in 1879, and painted in Bavaria, Switzerland and other countries. First exhibited, 1877, at the American Water Color Society's Exhibition.

BECKWITH, J. CARROLL, 58 West Fifty-seventh Street, New York.—B. Hannibal, Mo., 1852. Pupil of *l'Ecole des Beaux Arts*, Prof. Yvon, and Carolus Duran, Paris. First exhibited, 1877, at the *Salon*, Paris.

BIRNEY, WILLIAM VERPLANCK, 80 East Washington Square, New York.—B. Cincinnati, 1858. Studied under Walter Smith in the Massachusetts Normal Art School, 1876-1879; one year in the Pennsylvania Academy of Fine Arts, Philadelphia, under Thomas Eakins, and four years (1880-1884) in the Royal Academy, Munich, under Profs. G. Benzur and W. Lindenschmidt, where he received "Honorable Mention" in 1881. First exhibited, 1883, at the International Exhibition, Munich. Member of the Philadelphia Sketch Club and of the American Artists' Club of Munich.

BISBING, HENRY, Rue du Marché, 4, Neuilly, Seine, France.—B. Philadelphia, Pa. Pupil of J. H. L. DeHaas, Brussels.

BLACKMAN, WALTER, Paris.—B. Chicago, Ill., 1846. Pupil of *l'École des Beaux Arts*, and of J. L. Gérôme, Paris.

BLAKELOCK, RALPH ALBERT, 58 West Fifty-seventh Street, New York.—B. New York, 1847. First exhibited at the National Academy, New York.

BLASHFIELD, EDWIN H., A.N.A., 58 West Fifty-seventh Street, New York.—B. New York City, 1848. To Europe in 1867, becoming a pupil of Léon Bonnat. First exhibited, 1873, at the National Academy, New York. Elected A.N.A., 1882. Member of the Society of American Artists.

BOGGS, FRANK M., 95 Rue de Vaugirard, Paris.—B. Springfield, Ohio, 1855. Pupil of *l'École des Beaux Arts* and of J. L. Gérôme, Paris. First exhibited, 1880, at the *Salon*, Paris. His picture, "Place de la Bastille," in the *Salon* of 1881, was bought by the French government for the Luxembourg, Paris. The picture, "Port d'Isigny," in the *Salon* of 1882, was also bought by the French government. Awarded gold medal at Nice; silver medal at Versailles, and silver and bronze medals at Boston. Awarded Prize of \$2,500 for the picture, "A Rough Day, Harbor of Honfleur," in the First Prize Fund Exhibition of the American Art Association, New York, 1885.

BOLMER, M. DE FOREST, 51 West Tenth Street, New York.—B. Yonkers, N. Y., 1854. First exhibited, 1877, at the National Academy, New York.

BRENNEMAN, G. W., 8 East Seventeenth Street, New York.—B. New York, 1855. Pupil of Prof. Diez, Munich, and Heberlin, Stuttgart. Awarded bronze medal in the Stuttgart Art School, and Honorable Mention at Munich.

BRENNER, CARL C., Fourth Avenue and Jefferson Street, Louisville, Ky.—B. Lauterecken, Rheinpfalz, Bavaria, 1838. Pupil of Prof. Philip Frölig. First exhibited, 1876, at the Centennial Exposition, Philadelphia.

BRICHER, ALFRED T., A.N.A., 2 West Fourteenth Street, New York.—B. Portsmouth, N. H., 1839. Self-taught. First exhibited, 1868, at the National Academy, New York. Elected A.N.A., 1879. Member of the Artists' Fund Society, and of the American Water Color Society.

BRIDGMAN, FREDERIC ARTHUR, N.A., 144 Boulevard Malesherbes, Paris.—B. Tuskegee, Alabama, 1847. First practised steel-engraving with the American Bank Note Company. 1864-1866 in *l'École des Beaux Arts*, and 1866-1870, in the studio of J. L. Gérôme, Paris. First exhibited, 1868, at the *Salon*, Paris. Awarded medals, *Salon*, Paris, 1877 and 1878. Legion of Honor, 1878. Elected N. A., 1881.

BRISTOL, JOHN B., N.A., 52 East Twenty-third Street, New York.—B. Hillsdale, N. Y., 1826. Self-instructed. Elected N.A., 1875. In 1876 was awarded a medal for his picture at the Centennial Exposition at Philadelphia.

BROWN, J. G., N.A., 51 West Tenth Street, New York.—B. England, 1831. Studied at Newcastle-on-Tyne, and at the Royal Scottish Academy, Edinburgh; later, with Thomas Cummings, N.A., New York. First exhibited, 1860, at the National Academy, New York. Elected A.N.A., 1862; N.A., 1863. Member of the American Water Color Society, and of the Artists' Fund Society. Honorary Member of the Salmagundi Sketch Club, New York.

BROWN, WILLIAM M., Brooklyn, N. Y.—B. Troy, N. Y., 1827. Studied with A. B. Moore of Troy. Painted portraits for a time, but in 1850 turned his attention to the study of landscape, and in 1865 began painting fruit pictures,—a branch of art he has followed to the present time.

BRUSH, GEORGE DE FOREST, 139 West Fifty-fifth Street, New York.—B. Shelbyville, Tennessee, 1855. Pupil of the National Academy, New York. Member of the Society of American Artists and Instructor of the Antique class, Art Students' League, New York.

BUNCE, WILLIAM GEDNEY, 80 East Washington Square, New York.—B. Hartford, Conn., 1842. Pupil of William Hart, New York; of Oswald Achenbach, Düsseldorf, and of P. J. Clays, Brussels. Spent twelve years studying in Europe. First exhibited, 1875, at the *Salon*, Paris. In the Paris *Exposition Universelle* of 1878, Mr. Bunce's picture "Morning in Venice" was purchased by the French government.

BUNNER, ANDREW FISHER, A.N.A., Venice.—B. New York City, 1841. Studied five years in Germany, France and Italy. First exhibited, 1867, at the National Academy, New York. Elected A.N.A., 1880. Went to Venice in 1882 and now resides there.

CALIGA, I. H., 3 Hamilton Place, Boston.—B. Auburn, Indiana, 1857. Studied at the Bavarian Royal Academy, Munich, 1878-1883, under Prof. Linden-schmidt. First exhibited, 1883, at the International Exhibition, Munich.

CAMPION, S. M., Napa, California.

CARISS, HENRY T., 1328 Chestnut Street, Philadelphia, Pa.—B. Philadelphia, 1850. Studied at the Pennsylvania Academy of Fine Arts, and first exhibited at the Pennsylvania Academy. President of the Philadelphia Sketch Club.

CARR, LYELL, 3 North Washington Square, New York.—B. Chicago, 1857. Studied in *l'École des Beaux Arts*, and under Suisse, Julien, Lefebvre and Boulanger. Paris. First exhibited in Chicago.

CASILEAR, JOHN W., N.A., 51 West Tenth Street, New York.—B. New York. First studied Bank-note engraving; afterward became a pupil of the National Academy, New York. Visited Europe for observation and study, in 1840 and 1857. Elected N.A., 1851. Member of the Artists' Fund Society.

CHAMBERS, GEORGE WILBUR, Washington University, St. Louis, Mo.—B. St. Louis, 1857. Studied in the St. Louis School of Fine Arts, 1879, and in *l'École des Beaux Arts* under Gérôme, 1880. Pupil of Julien Dupré, 1882-1884. First exhibited, 1883, at the *Salon*, Paris. Member of and instructor in the St. Louis School of Fine Arts. Member of the Society of Liberal Arts, Paris, and of the St. Louis Sketch Club.

CHAMPNEY, J. WELLS, A.N.A., 337 Fourth Avenue, New York.—B. Boston, Mass., 1843. Pupil of Edouard Frère, Ecouen, France, 1867 and 1869; the Academy at Antwerp, 1868; studied in Rome, 1869-1870; in Northern Spain, 1874-1875. First exhibited, 1873, at the National Academy, New York. Elected A.N.A., 1882. Lecturer on Anatomy in the schools of the National Academy. Member of the American Water Color Society, and of the Salmagundi Sketch Club.

CHAPMAN, CARLTON T., 52 East Twenty-third Street, New York.—B. Ohio, 1860. Pupil of Walter Satterlee, A.N.A., and of the National Academy, New York. First exhibited, 1883, at the National Academy.

CHASE, HARRY, A.N.A., 140 West Fifty-fifth Street, New York.—B. Vermont, 1853. Pupil of the National Academy, New York, under Prof. L. E. Wilmarth, N.A., 1870-'71; of the Bavarian Royal Academy, Munich, under Ramsberg and Lindenschmidt, 1872-'75; of Soyer, Paris, 1877-'78, and of Mesdag, at the Hague, 1879. First exhibited, 1874, at the Kunst Verein, Munich. Elected A.N.A., 1883. Awarded the First Hallgarten Prize, \$300, for the picture "New York Harbor, North River," in the National Academy Exhibition, 1885. Member of the American Water Color Society, the Salmagundi Sketch Club, the Artists' Fund Society, the Boston Art Club, etc.

CHASE, WILLIAM M., 51 West Tenth Street, New York.—B. Indiana, 1849. Pupil of the National Academy, New York, under Professor Wilmarth, and of the Royal Academy, Munich, under Professors Piloty and Wagner. First exhibited, 1869, at the National Academy, New York. Awarded three medals at the Academy in Munich; Honorable Mention at the *Salon*, Paris, 1882, and Medal at the Munich Exposition of 1883. Member of the American Water Color Society, the New York Etching Club, and of the Society of American Artists.

CHURCH, FREDERICK S., N.A., 58 East Thirteenth Street, New York. Member of the American Water Color Society, the Society of American Artists, the New York Etching Club and the London Society of Painter-Etchers. Elected N.A., 1885.

CLARK, WALTER, 145 West Fifty-fifth Street, New York.—B. Brooklyn, N.Y., 1848. Studied at the National Academy under Prof. Wilmarth, and at the Art Students' League, New York.

CLINEDINST, BENJAMIN WEST, *L'École des Beaux Arts, Paris.*—B. Virginia, 1859. Pupil of Bonnat and of Cabanel, 1881-1885. First exhibited, 1884, at the *Salon*, Paris.

COFFIN, W. A., 146 West Fifty-fifth Street, New York.—B. Allegheny City, Pa., 1855. Pupil of Bonnat, Paris. First exhibited, 1879, at the *Salon*, Paris.

COLMAN, SAMUEL, N.A., Newport, R.I.—B. Portland, Me., 1832. Studied in Paris, 1860-1861 and 1874-1875. First exhibited, 1853, at the National Academy, New York. Elected N.A., 1862. First President of the American Water Color Society. Member of the New York Etching Club.

CONANT, MISS C. W., 187 Washington Street, Brooklyn.

COOPER, COLIN CAMPBELL, JR., 1514 Chestnut Street, Philadelphia, Pa.—B. Philadelphia, 1856. Studied two years at the Pennsylvania Academy of Fine Arts, Philadelphia. Member of the Artists' Fund Society of Philadelphia, and of the Philadelphia Sketch Club.

Cox, KENYON, 145 West Fifty-fifth Street, New York.—B. Warren, Ohio, 1856. First studied Art in Cincinnati, then in Philadelphia, and 1877-1882 in Paris, where he was a pupil of Carolus Duran and of J. L. Gérôme. First exhibited, 1877, at the Pennsylvania Academy of Fine Arts. Member of the Society of American Artists.

COXE, REGINALD CLEVELAND, See House, 314 Delaware Avenue, Buffalo, N. Y.—B. Baltimore, Md., 1855. Studied at the National Academy, New York, and later under Léon Bonnat, Paris. First exhibited, 1884, at the American Art Galleries, New York.

CRANE, BRUCE, 222 West Twenty-third Street, New York.—B. New York, 1857. Pupil of A. H. Wyant, N.A. First exhibited, 1878, at the National Academy, New York. Studied abroad in 1878 and 1882. Member of the Society of American Artists.

CREIFELDS, RICHARD, 191 Montague Street, Brooklyn, N. Y.—B. New York City. Studied at the Royal Academy, Munich, 1872-1876. First exhibited, 1877, at the National Academy, New York.

CROPSEY, JASPER F., N.A., 58 West Fifty-seventh Street, New York.—B. Staten Island, 1823. Studied architecture in New York five years, and painted from Nature for a time. Studied in Italy from 1847 to 1849, and lived in London from 1856 to 1863. First exhibited, 1844, at the National Academy, New York. Elected N.A., 1851; Medals, London Exhibition, 1862; Centennial Exposition, 1876. Honorary Member of the Pennsylvania Academy of Fine Arts; Fellow of the Society of Arts, London; Member of the American Water Color Society, and of the Artists' Fund Society of New York.

CURRAN, CHARLES C., 52 East Twenty-third Street, New York.—B. Kentucky, 1861. Began art study in 1880 at the Cincinnati School of Design. Came to New York in 1881, and studied in the National Academy and with Walter Satterlee, New York. First exhibited, 1883, at the National Academy, New York.

DAVIDSON, JULIAN O., 227 Fulton Street, Brooklyn, N. Y.—B. Cumberland, Md., 1853. Pupil of M. F. H. De Haas, N.A., New York. 1870-1872, made a voyage around the world, painting marine subjects. First exhibited, 1873, at the National Academy, New York.

DAVIS, CHARLES H., Bienville, par Ponthierry, Seine et Marne, France.—B. Amesbury, Mass., 1856. Studied at the Boston Museum of Art under Otto Grundmann, and later under Boulanger and Lefebvre, Paris. First exhibited, 1878, at the Boston Art Club.

DECAMP, JOSEPH, 110 Chauncey Street, Boston, Mass.

DEFORREST, LOCKWOOD, 9 East Seventeenth Street, New York.—B. New York, 1850. Pupil of H. Corradi, Rome, and James M. Hart, N.A., and F. E. Church, N.A., New York. First exhibited, 1872, at the National Academy, New York.

DEHAVEN, FRANK, 52 East Twenty-third Street.—B. Bluffton, Ind., 1856. Studied with Walter Satterlee, A.N.A., and George H. Smillie, N.A., New York, First exhibited, 1883, at the American Art Association's Exhibition of Studies and Sketches.

DE HAAS, M. F. H., N.A., 51 West Tenth Street, New York.—B. Rotterdam, Holland, 1832. Pupil of the Academy of Fine Arts, Rotterdam, and Louis Meyer, at the Hague. In 1857 was appointed Artist to the Dutch Navy. Came to New York, 1859. Elected A.N.A., 1863; N.A., 1867. Member of the American Water Color Society and of the Artists' Fund Society.

DELACHAUX, LÉON, 31 Rue-du-Marché, Levallois-Perret.—B. at La Chaux-de-Fonds, Switzerland. Came to America at an early age. Pupil of Thomas Eakins, Philadelphia.

DELLENBAUGH, FREDERICK S., 117 Rue Notre-Dame-des-Champs, Paris.—B. Ohio. Pupil of Carolus Duran.

DE LUCE, PERCIVAL, 58 West Fifty-seventh Street, New York.—B. New York City. Studied at the Academy in Antwerp; under Joseph Portaels, Brussels, and under Léon Bonnat, Paris. First exhibited, 1873, at the National Academy, New York. Member of the American Water Color Society, the Artists' Fund Society, and the Salmagundi Sketch Club.

DEWEY, CHARLES MELVILLE, 222 West Twenty-third Street, New York. Member of the Society of American Artists.

DIELMAN, FREDERICK, N.A., 51 West Tenth Street, New York.—B. 1848. Studied in the Bavarian Royal Academy, Munich. One of the founders of the Society of American Artists. Member of the American Water Color Society, the New York Etching Club, and the Salmagundi Sketch Club. Elected N.A., 1883.

DILLON, MRS. JULIA, 142 East Eighteenth Street, New York.

DODSON, SARAH P. B., 3 North Washington Square, New York.—B. Philadelphia, Pa. Studied in Paris, under Luminais, 1873-1876. First exhibited, 1877, at the *Salon*, Paris.

DOLPH, J. H., A.N.A., 58 West Fifty-seventh Street, New York.—B. Fort Ann, N.Y., 1835. Pupil of Louis Van Kuyck, Antwerp. First exhibited, 1864, at the National Academy, New York. Elected A.N.A., 1877. Member of the Society of American Artists.

DONOHO, G. RUGER, 5 Rue Scribe, Paris.—B. Mississippi. Studied with C. Peyton, Walter Shirlaw, R. Swain Gifford, N.A. (New York), Boulanger, Lefebvre, Bouguereau and Fleury, and for a time in Julien's school, Paris. Member of the Society of American Artists, New York, and of the Pen and Pencil Club, Paris.

DURAND, E. LÉON, Paris, France.—B. Brussels, Belgium. Was brought to America at an early age. Studied in America and later in *l'École des Beaux Arts*, under Cabanel, Paris. First exhibited, 1878, at the National Academy, New York.

DUSTIN, SILAS S., White Plains, N.Y.—B. West Richfield, O., 1855. Studied at the Cleveland Art School, Cleveland, O., at the National Academy and under James M. Hart, N.A., New York. First exhibited, 1884, at the American Art Galleries, New York.

EATON, CHARLES HARRY, 52 East Twenty-third Street, New York.—B. Akron, Ohio. Self-instructed. First exhibited, 1881, at the National Academy, New York. Member of the Salmagundi Sketch Club.

EATON, CHARLES WARREN, 1295 Broadway, New York.—B. Albany, N.Y., 1857. Studied at the National Academy and at the Art Students' League, New York. First exhibited, 1882, at the National Academy.

EDWARDS, GEORGE WHARTON, 152 West Fifty-seventh Street, New York.

ENNEKING, JOHN J., 174 Tremont Street, Boston, Mass.—B. Minster, Ohio, 1841. Studied in Paris, under Bonnat, 1874–1877, and in Munich, 1873–1874. First exhibited, 1875, at the Charitable Mechanics' Exhibition, Boston. Received Medals, Charitable Mechanics' Association, Boston, 1875–1884. Member of the Boston Art Club and of the Paint and Clay Club, Boston.

FERGUSON, HENRY A., A.N.A., 52 East Twenty-third Street, New York. B. Glenn's Falls, N. Y. Studied in Albany, New York City, Paris and Venice. Elected A.N.A., 1884.

FITLER, WILLIAM C., 113 East Fourteenth Street, New York.—B. Philadelphia, Pa., 1857. Self-instructed. First exhibited at the Pennsylvania Academy of Fine Arts, Philadelphia.

FLAGG, CHARLES NOEL, 140 West Fifty-fifth Street, New York.—B. Brooklyn, N. Y., 1848. Pupil of Jacquesson de la Chevreuse, Paris, 1871–1881. First exhibited, 1876, at the National Academy, N. Y.

FLAGG, MONTAGUE, 140 West Fifty-fifth Street, New York.—B. Hartford, Conn., 1843. Studied under Jacquesson de la Chevreuse, Paris.

FREDERICKS, ALFRED, A.N.A., 58 West Fifty-seventh Street, New York.—B. London, 1835; brought to America when six years old. Studied architecture and followed the profession for a time, and afterward studied two years at the National Academy, New York. First exhibited, 1862, at the National Academy. Associate of the National Academy and Member of the American Water Color Society.

FREER, FREDERICK W., University Building, Washington Square, New York.—B. Chicago, Ill. Studied in the Bavarian Royal Academy, Munich, and also in Paris. First exhibited, 1881, at the National Academy, New York. Member of the American Water Color Society.

GAUL, GILBERT, N. A., Spencer, Van Buren Co., Tenn.—B. Jersey City, N. J., 1855. Pupil of J. G. Brown, N.A., and of the National Academy, New York. First exhibited, 1872, at the National Academy. Elected A.N.A., 1880; N.A., 1882.

GAY, EDWARD, A.N.A., 140 West Fifty-fifth Street, New York.—B. Ireland, 1836. Studied with James M. Hart, N. A., and George H. Boughton. Went to Germany in 1862 and studied under Skinner and Lessing. First exhibited, 1859, at the National Academy, New York. Elected A.N.A.; 1870. Member of the Artists' Fund Society.

GAY, WALTER, 11 Rue Daubigny, Paris.—B. Boston, 1856. Pupil of Bonnat, Paris, 1878–1880. First exhibited, 1878, at *Exposition Universelle*, Paris. Received Honorable Mention at the Exposition at Nice, 1884. Member of the *Société des Arts et Amis*, Paris.

GIFFORD, R. SWAIN, N.A., 152 West Fifty-seventh Street, New York.—B. on the Island of Naushon, Massachusetts, 1840. Pupil of Albert Van Beest, Holland, and studied in France, Spain and Italy. Elected A.N.A., 1870; N.A., 1879. Awarded Medal at Centennial Exposition, Philadelphia, 1876, and Prize of \$2,500 for the picture "Near the Coast," in the First Prize Fund Exhibition of the American Art Association, New York, 1885. Member of the American Water Color Society, the New York Etching Club, the British Society of Painter-Etchers, the Artists' Fund Society and the Society of American Artists.

GIFFORD, SANFORD R., N.A., Deceased.—B. Saratoga, N. Y. Studied in New York—for a time painting in the studio of John R. Smith—and in various European countries, mainly in Switzerland, Italy, Greece and Egypt. Elected N.A., 1854. Commended for excellence in landscape painting at the Centennial Exposition, Philadelphia, Pa., 1876. Died 1880.

GREGORY, FRANK M., 80 East Washington Square, New York Secretary of the Salmagundi Sketch Club, New York.

GRENET, EDWARD, 217 Boulevard Pereire, Paris.—B. San Antonio, Texas. Pupil of the National Academy and of the Art Students' League, New York, and of W. A. Bouguereau and Tony Robert Fleury, Paris.

GUY, SEYMOUR J., N.A., 51 West Tenth Street, New York.—B. England, 1824. Studied art in England a number of years; came to America, 1854. Elected N. A., 1865. Member of the American Water Color Society.

HALLETT, HENDRICKS ALEXANDER, 42 Court Street, Boston.—B. Charlestown, Mass. Studied in Antwerp and in Paris. First exhibited, 1877, in Boston. Member of the Boston Art Club.

HAMILTON, HAMILTON, 58 West Fifty-seventh Street, New York.—B. 1847. Studied in France and England. First exhibited, 1881, at the National Academy, New York. Member of the American Water Color Society, the New York Etching Club and of the Salmagundi Sketch Club.

HAMMER, JOHN J., 153 Fourth Avenue, New York.—B. Germany. Pupil of Professors Loefitz and Wagner (Munich Academy). First exhibited at the Munich International Exhibition. Received Honorable Mention from the Munich Academy. Member of the Munich Art Union and of the Munich Art Club.

HARRIS, CHARLES X., 44 West Thirtieth Street, New York.—B. Foxcroft, Maine, 1856. Pupil of Alexandre Cabanel, Paris, 1875-1881. Studied also in Belgium, Germany, Austria, Spain and Italy. First exhibited, 1883, at the National Academy, New York. Elected member of the Society of American Artists, 1881.

HARRISON, ALEXANDER, 81 Boulevard Mt. Parnasse, Paris.—B. Philadelphia, 1852. For three years a pupil of J. L. Gérôme, Paris. First exhibited, 1880, at the *Salon*, Paris. Awarded Prize of \$2,500 for the picture, "Le Crepuscule" in the First Prize Fund Exhibition of the American Art Association, New York, 1885.

HARRISON, BIRGE, 1020 Chestnut Street, Philadelphia.—B. Philadelphia, 1854. Pupil of Carolus Duran, Alexandre Cabanel, Lefebvre, Boulanger and of Bouguereau. First exhibited, 1881, at the *Salon*, Paris. Member of the Society of American Artists. His picture "November," in the *Salon* of 1882, was bought by the French government.

HART, JAMES M., N. A., 11 East Fourteenth Street, New York.—B. Kilmarnock, Scotland, 1828. First studied art in Albany, N. Y.; afterward (1851-1852), in Düsseldorf, under Schirmer. First exhibited, 1853, at the National Academy, New York. Elected A.N.A., 1858; N.A., 1859.

HART, WILLIAM, N.A., 52 East Twenty-third Street, New York.—B. Paisley, Scotland, 1822. Brought to America 1831. Self taught. Opened a studio in Albany, N. Y., 1848, as a portrait painter, but afterward became principally known as a painter of landscape and cattle. Settled in New York City in 1853. Elected a member of the National Academy, 1858. One of the founders, and for several years the President of the American Water Color Society, and President of the Brooklyn Academy of Design at its foundation, 1865.

HASBROUCK, DU BOIS F., 54 Lexington Avenue, New York.—B. Ulster County, N. Y., 1860. Self-taught. First exhibited, 1884, at the National Academy, New York.

HAWLEY, HUGHSON, 2 West Fourteenth Street, New York.—B. London, England, 1852. Studied at the Manchester Academy of Design. Came to America, 1879.

HOWE, WILLIAM HENRY, Ninth and Olive Streets, St. Louis, Mo.—B. Ravenna, O., 1846. Studied drawing in Düsseldorf, under Professors Crola and Lauenstein, and landscape painting under Carl Irmer. Studied animal painting in Paris, under Otto de Thoren. First exhibited, 1883, at the *Salon*, Paris.

HOWLAND, ALFRED C., N.A., 52 East Twenty-third Street, New York.—B. Walpole, N. H., 1838. Pupil of Professor Flamm and of the Academy, Düsseldorf, and of Lambinet, Paris. First exhibited, 1864, at the National Academy, New York. Elected A.N.A., 1876; N.A., 1882. Member of the Salmagundi Sketch Club.

HUBBARD, RICHARD W., N.A., 51 West Tenth Street, New York.—B. Middletown, Conn. Elected N.A., 1858. President of the Brooklyn Art Association.

HUNTINGTON, DANIEL, P.N.A., 49 East Twentieth Street, New York.—B. New York City, 1816. Pupil of S. F. B. Morse, N. A., 1835–1836. Afterward studied anatomy and drawing with Ferrero, and drew at the French Academy (the old Villa Medici) in Rome. Studied also one year in Paris, and a year in London,—in the latter city as a pupil in the Royal Academy and a member of the Kensington Life Academy. First exhibited, 1837, at the National Academy, New York. Elected N. A., 1840. President of the National Academy, 1862–1869; again elected, 1877, continuing in office to the present time.

HUSTON, WILLIAM, 2 West Fourteenth Street, New York.—B. Philadelphia, Pa. First exhibited, 1875, at the National Academy, New York.

INNESS, GEORGE, N.A., 139 West Fifty-ninth Street, New York. Studied for a time with Regis Gignoux, visited Europe several times for observation and study, and lived in Italy from 1871 to 1875. Elected A.N.A., 1853; N.A., 1868.

INNESS, GEORGE, JR., Montclair, N. J. B. Paris, 1854. Pupil of his father, George Inness, and of Léon Bonnat, Paris. First exhibited, 1875, at the National Academy, New York. Member of the Society of American Artists, and of the Salmagundi Sketch Club, New York.

IRWIN, BENONI, 140 West Fifty-fifth Street, New York. Studied at the National Academy, New York, 1863–1865; afterward (1877–1878) under Carolus Duran, Paris. First exhibited, 1865, at the National Academy, New York.

JONES, FRANK C., A.N.A., 58 West Fifty-seventh Street, New York.—B. Baltimore, 1857. Pupil of Boulanger, Lefebvre, and *l'École des Beaux Arts*, Paris. First exhibited, 1881, at the National Academy, New York. Awarded the Clarke Prize, \$300, for his picture, "Exchanging Confidences," in the National Academy Exhibition of 1885. Elected A.N.A., 1885. Member of the Society of American Artists.

JONES, H. BOLTON, N.A., 58 West Fifty-seventh Street, New York.—B. Baltimore, Md., 1848. Studied in France, 1876–1880. First exhibited at the National Academy, New York. Elected A.N.A., 1881; N.A., 1883. Member of the American Water Color Society, the Artists' Fund Society, and the Society of American Artists.

JUENGLING, FREDERICK, 161st Street, between Fourth and Morris Aves., New York.—B. 1846. Studied at the Art Students' League, New York, 1879–1883, under W. Shirlaw, J. C. Beckwith, W. Sartain and T. W. Dewing. *Mention Honorable, Salon*, Paris, 1881, for engraving on wood. Medal, International Exhibition, Munich, 1883. Member of the Art Students' League, and of the Salmagundi Sketch Club.

KAPPES, ALFRED, 744 Broadway, New York.—B. New York City, 1850. Self taught. First exhibited, 1874, at the National Academy, New York. Member of the American Water Color Society.

KIRKPATRICK, FRANK L., 2141 Percy Street, Philadelphia, Pa.—B. Philadelphia, 1853. Studied three years in Munich, in the Bavarian Royal Academy, and at the Pennsylvania Academy, Philadelphia. Medal of the First Class, Munich Academy.

LAMB, FREDERICK S., 220 Boulevard d'Enfer, Paris, France.—B. New York, 1863. Studied at the Art Students' League, New York, under J. Carroll Beckwith and William Sartain (1880–1882), and under Lefebvre and Boulanger, Paris (1882–1885).

LAMBDIN, GEORGE C., N.A., 1520 Chestnut Street, Philadelphia.—B. Pittsburgh, Pa., 1830. Studied at the Pennsylvania Academy of Fine Arts and under J. R. Lambdin, Philadelphia, and later in Paris and Munich. First exhibited, 1859, at the National Academy, New York. Elected N. A., 1868. Vice President of the Artists' Fund Society of Philadelphia, Member of the Artists' Fund Society of New York, and Professor in the Philadelphia School of Design.

LAUBER, JOSEPH, 8 East Seventeenth Street, New York.—B. in Westphalia, 1855. Studied sculpture for a time and afterward painting, principally under Walter Shirlaw and William M. Chase. First exhibited, 1879. Member of the Salmagundi Sketch Club.

LEHR, ADAM, 1113 Lorain Street, Cleveland, Ohio.—B. 1853. Mostly self taught, but spent a few months in art study in New York in 1880-1881. First exhibited, 1881, at the National Academy, New York.

LEVIS, SARAH, 2219 Chestnut Street, Philadelphia.—B. Philadelphia. Pupil of Henry Thompson, Paris, 1882-1883. First exhibited 1882, at the Pennsylvania Academy, Philadelphia. Member of the Philadelphia Society of Artists, and of the Pennsylvania Academy, Philadelphia.

LINFORD, CHARLES, 1420 Chestnut Street, Philadelphia, Pa.—B. Pittsburgh, Pa., 1846. Self taught. First exhibited, 1875, at the Pennsylvania Academy of Fine Arts, Philadelphia. Received Silver Medal at the Boston Exhibition in 1878. Member of the Philadelphia Art Club.

LIPPINCOTT, WILLIAM H., A.N.A., 146 West Fifty-fifth Street, New York.—B. Philadelphia, Pa. Studied eight years in Paris, under Léon Bonnat. First exhibited, 1876, at the *Salon*, Paris. Elected A.N.A., 1885. Professor of Painting in the National Academy Schools, New York.

LYMAN, JOSEPH, JR., 51 West Tenth Street, New York.—B. Ravenna, Ohio. Studied in Europe, 1864-1866, and afterward with J. H. Dolph, A.N.A., and Samuel Colman, N. A. First exhibited, 1876, at the National Academy, New York.

M'ILHENNY, C. M., 896 Broadway, New York.—B. Philadelphia, 1858. Studied in Philadelphia and New York. First exhibited, 1882, at the National Academy, New York. Member of the American Water Color Society.

MACKNIGHT, S. RHODES, 337 Fourth Avenue, New York.—B. Pittsburgh, Pa. Pupil of Boulanger and Jules Lefebvre, Paris. First exhibited, 1878, at the National Academy, New York.

MACY, W. S., 52 East Twenty-third Street, New York.—B. New Bedford, Mass. Pupil of the National Academy, New York, and of W. Velten, Munich. First exhibited, 1874, at the National Academy, New York.

MAYER, CONSTANT, A.N.A., 1298 Broadway, New York.—B. Besançon, France. Pupil of Léon Cogniet and *l'École des Beaux-Arts*, Paris. Came to America, 1857. First exhibited, 1865, at the *Salon*, Paris; at the National Academy, New York, 1867, when elected A.N.A. Chevalier of the Legion of Honor, France, 1869.

MAYNARD, GEORGE W., N.A., 80 East Washington Square, New York.—B. Washington, D. C. Pupil of Edwin White, Florence, and studied also in Rome and in the Royal Academy at Antwerp. Elected A.N.A.,—; N.A., 1885. Medal at the Pennsylvania Academy, Philadelphia, 1884. Member of the American Water Color Society and of the Salmagundi Sketch Club, New York.

McCCORD, GEORGE HERBERT, A.N.A., 52 East Twenty-third Street, New York.—B. New York, 1848. Pupil of Prof. Moses Morse, 1866. First exhibited, 1868, at the National Academy, New York. Elected A.N.A., 1880. Silver Medal, Massachusetts Charitable Mechanics' Institute Exhibition, 1883, and Medal at New Orleans Exposition, 1885. Member of the American Water Color Society, the Artists' Fund Society, and the Salmagundi Sketch Club.

MCENTEE, JERVIS, N.A., 51 West Tenth Street, New York.—B. Rondout, N. Y., 1828. Pupil of F. E. Church, N. A. Elected A.N.A., 1860; N.A., 1861.

MIDDLETON, STANLEY GRANT, care of Drexel, Harjes & Co., 31 Boulevard Haussmann, Paris.—B. Brooklyn, N. Y., 1852. Studied under A. C. Howland, N.A., New York, and studied in Paris (1874-1878) under Jacquesson de la Chevreuse and H. Harpignies.

MILLER, CHARLES H., N.A., 108 West Twenty-third Street, New York.—

B. New York, 1842. First exhibited, 1860, at the National Academy, New York. Studied in the Bavarian Royal Academy, 1867, and for three years was with Adolph Lier (pupil of Dupré), Munich. Elected A.N.A., 1873; N.A., 1875. Awarded Medal at the New Orleans Exposition, 1885. Member of the Society of American Artists, the New York Etching Club, and of the Artists' Fund Society.

MILLER, FRANCIS, 1151 Broadway, New York.—B. Columbus, Ohio, 1854.

Pupil of the Pennsylvania Academy of Fine Arts, Philadelphia, and of Carolus Duran, Paris. First exhibited, 1883, at the National Academy, New York.

MINOR, ROBERT C., University Building, Washington Square, N. Y.—B.

New York, 1840. Studied in Paris under Diaz, and in Antwerp under Van Luppen, Boulanger and others. Member of the Society of American Artists, and of the Artists' Fund Society.

MOELLER, LOUIS, 44 West Thirtieth Street, New York.—B. New York

City, 1855. Studied at the National Academy, New York, and spent six years abroad, under F. Duveneck and Prof. Dietz in Munich. First exhibited, 1883, at the National Academy, New York.

MONKS, J. A. S., Cold-Spring-on-the-Hudson, N. Y.—B. Cold Spring, N. Y.

1850. Member of the New York Etching Club, and of the Salmagundi Sketch Club.

MORAN, EDWARD, A.N.A., 197 Ninth Street, South Brooklyn.—B. Bolton,

Lancashire, England, 1829. Brother of Thomas Moran, N.A., and of Peter Moran. Came to America, 1844. Pupil of James Hamilton and Paul Weber. First exhibited, 1852, at the Pennsylvania Academy, Philadelphia. To Europe 1862, and studied in the National Gallery, London. Returned to New York 1869. Member of the American Water Color Society.

MORAN, LEON, 1155 Broadway, New York.—B. Philadelphia, Pa., 1863.

Son of Edward Moran, A.N.A. Pupil of the National Academy, New York, and studied one year in France.

MORAN, PERCY, 1155 Broadway, New York.—B. Philadelphia, 1862. Pupil

of his father, Edward Moran, of S. J. Ferris, Philadelphia, and studied for some time in France.

MORAN, PETER, 1322 Jefferson Street, Philadelphia, Pa.—B. Bolton, Lancashire, England, 1842.

Brother of Edward and of Thomas Moran. Studied with his brother, Thomas Moran, in Philadelphia, and later in London. Member of the Pennsylvania Academy. Medal at the Centennial Exposition, Philadelphia, 1876.

MORAN, THOMAS, N.A., 9 East Seventeenth Street, New York.—B. Bolton,

Lancashire, England, 1837. Brother of Edward Moran, A.N.A., and of Peter Moran. Brought to America, 1844. First studied and practised wood-engraving in Philadelphia. To Europe 1862 and 1866, and studied the works of Turner and the old masters. Elected N.A., 1884. Member of the American Water Color Society, the New York Etching Club, and of the British Society of Painter-Etchers.

MORGAN, WILLIAM, A.N.A., 140 West Fifty-fifth Street, New York.—

B. London, 1826. First studied in the Government Art School at Havre, France. First afterward pupil of the National Academy and of Vincent Colyer, New York. First exhibited, 1851, at the National Academy, New York. Elected A.N.A., 1865. Member of the Artists' Fund Society.

MOSLER, HENRY, 59 Boulevard de Versailles, St. Cloud, France.—B. 1841.

Studied at Düsseldorf under Prof. Mücke; at Munich under Kindler, and at Paris under Hébert. First exhibited, 1878, at the *Salon*, Paris. Received Medal at the Royal Academy, Munich; Honorable Mention, *Salon*, Paris, 1879, and had one of his paintings purchased by the French Government for the Museum of the Luxembourg, Paris. Awarded a Medal at the International Exhibition at Nice, 1884, where his picture was purchased for the Museum of Sydney, Australia. Awarded Prize of \$2,500 for his picture "The Last Sacraments" in the First Prize Fund Exhibition of the American Art Association, New York, 1885.

MURPHY, J. FRANCIS, A.N.A., 222 West Twenty-third Street, New York.—B. Oswego, N. Y., 1853. Self-taught. First exhibited, 1876, at the National Academy, New York. Awarded the Second Hallgarten Prize, \$300, for his picture "Tints of a Vanished Past," in the National Academy Exhibition, 1885. Elected A.N.A., 1885. Member of the American Water Color Society, and of the Society of American Artists.

NICOLL, J. C., N. A., 51 West Tenth Street, New York.—B. New York, 1846. For three years a pupil of M. F. H. De Haas, N.A. Elected A.N.A., 1880; N. A., 1885. One of the original members of the American Water Color Society. Secretary of the New York Etching Club. Awarded Medal at the New Orleans Exposition, 1885. Elected N. A., 1885.

NICHOLLS, BURR H., 58 West Fifty-seventh Street, New York.—B. Lockport, N. Y. Studied under L. G. Sellstedt, N.A., Buffalo, N. Y., and Carolus Duran, Paris. First exhibited, 1879, at the Dudley Gallery, London.

NICHOLLS, RHODA HOLMES, 58 West Fifty-seventh Street, New York.—B. Coventry, England. Studied in the Bloomsbury School of Art, London—where she received the Queen's Scholarship;—in Rome, in the *Circolo Artistico*, and in Venice. Member of the *Società degli Aquarellisti*, Rome. Medal, Massachusetts Charitable Mechanics' Association, Boston, 1883.

NORTON, WILLIAM EDWARD, 23 Camden Road, London, N.W.—B. Boston, Mass., 1843. Studied at Lowell Institute, Boston, 1857–1867; under George Inness, New York, 1876, and under Jacquesson de la Chevreuse, Paris, 1878–1881. First exhibited, at Boston. Awarded Gold Medal at the Massachusetts Charitable Mechanics' Exhibition, 1874. Member of the Boston Art Club, and of the Nineteenth Century Art Society of London, England.

OSBORNE, CHARLES, 134 East Seventeenth Street, New York.

PARKER, STEPHEN HILLS, 26 Rue de Laval, Paris.—B. New York, 1855. Studied in *l'École des Beaux Arts*, and under Carolus Duran, Paris. First exhibited, 1875, at the *Salon*, Paris. Awarded Medal of the first class at the Versailles Exhibition of 1880.

PARTON, ARTHUR, N.A., 51 West Tenth Street, New York.—B. Hudson, N. Y., 1842. Pupil of William T. Richards, Philadelphia, Pa. First exhibited, 1862, at Philadelphia. Elected A.N.A., 1872; N.A., 1884. Member of the American Water Color Society, and of the Artists' Fund Society, New York.

PARTON, ERNEST, Woodbridge House, Elm Tree Road, St. John's Wood, London, England.—B. Hudson, N. Y., 1845. First exhibited at the National Academy, New York. Medal, Boston, 1883. Member of the Royal Institute of Painters in Oils, London, and of the Artists' Fund Society, New York. His picture "The Waning of the Year," was purchased by the Royal Academy for the British Government, and is now in the South Kensington Museum, London.

PENFOLD, FRANK C., 678 West Ferry Street, Buffalo, N. Y.—B. Lockport, N. Y., 1850. Spent five years in studying from Nature in France. First exhibited, 1882, at the *Salon*, Paris, and sold his picture to the French Government.

PEARCE, CHARLES SPRAGUE, 7 Rue Torlaque, Paris.—B. Boston, Mass., 1851. Studied in Paris, under Léon Bonnat. Honorable Mention, *Salon*, Paris, 1881. Received Medals at Boston, 1878–1881, and prize in Philadelphia, for the best study-head, 1881. Third class Gold Medal, *Salon*, Paris, 1883.

PEIRCE, H. WINTHROP, 3 Park Street, Boston, Mass.—B. Boston, 1850. Studied in the Boston Museum of Fine Arts, under Otto Grundmann and Dr. William Rimmer, 1877–1878, and in Paris, under W. A. Bouguereau and Tony Robert Fleury, 1881–1882. First exhibited at the *Salon*, Paris. Member of the Boston Art Club, the Boston Paint and Clay Club, and the Boston Water Color Society.

PERRY, E. WOOD, N.A., 42 East Fourteenth Street, New York.—B. Boston, Mass. Pupil of Leutze (then in Düsseldorf), and of Thomas Couture, Paris. U. S. Consul at Venice 1857–1860. In San Francisco, Cal., 1862–1866, and 1877–1881. First exhibited, 1859, at the National Academy, New York. Elected A.N.A., 1868; N.A., 1869. Secretary of the American Art Union.

PHELAN, CHARLES T., 1300 Broadway, New York.—B. New York City, 1843. Pupil of F. Rondel, Sr., A.N.A., New York. Began painting when sixteen years of age but did not embrace art as a profession until some fourteen years later.

PLATT, CHARLES A., 90 Rue d'Assas, Paris.—B. New York City. Pupil of Boulanger and of Lefebvre, Paris. First exhibited, 1885, at the *Salon*, Paris. Member of the New York Etching Club and of the London Society of Painter-Etchers.

PYNE, ROBERT LORRAINE, 1267 Broadway, New York.—B. St. John, N.B., 1836. Came to New York in 1852, and followed decorative art as a profession until 1870, when he turned to landscape painting. Self instructed.

REHN, F. K. M., 222 West Twenty-third Street, New York.—B. Philadelphia, Pa. Pupil of the Pennsylvania Academy of Fine Arts and C. Schusselle, Philadelphia. First exhibited, 1879, at the National Academy, New York. Awarded first prize for marine painting, St. Louis Exposition, 1882. Member of the Salmagundi Sketch Club.

RICHARDS, WILLIAM T., N.A., 816 Chestnut Street, Philadelphia, Pa.—B. Philadelphia, 1833. Studied in Florence, Rome and Paris. Returned to Philadelphia, and opened a studio in 1856. Honorary Member of the National Academy, and Member of the American Water Color Society.

ROBINSON, THEODORE, 3 North Washington Square, New York.

ROBBINS, HENRY WOLCOTT, N.A., 51 West Tenth Street, New York.—B. Mobile, Ala., 1842. Pupil of James M. Hart, New York. First exhibited, 1860, at the National Academy, New York. Elected A.N.A., 1864. Studied art in Paris 1865-68. Elected N.A., 1879. Member American Water Color Society and American Art Union. President of the Artists' Fund Society.

RYDER, P. P., A.N.A., 335 East 118th Street, New York.—B. Brooklyn, N.Y. Began his profession by painting portraits. In 1869 became a pupil of Léon Bonnat, Paris. Also studied in Belgium and Holland. Member of the Artists' Fund Society.

SARONY, NAPOLEON, 37 Union Square, New York.—B. Quebec, 1821. Studied lithography at an early age; later, spent six years in Europe in observation and study, and afterward opened his photographic establishment in New York. Devotes himself particularly to charcoal drawing. Member of the Tile Club and of the Salmagundi Sketch Club, New York.

SARTAIN, WILLIAM, A.N.A., 152 West Fifty-seventh Street, New York.—B. Philadelphia, 1843. Studied in the Pennsylvania Academy of Fine Arts, Philadelphia, for one year; in the studio of Léon Bonnat, Paris, for more than seven years, and in *l'École des Beaux-Arts* for a time. First exhibited, 1874, at the Dudley Gallery, London. Silver Medal, Mechanics' Fair, Boston, Mass., 1881. Elected A.N.A., 1880. Member of the Society of American Artists, the New York Etching Club, President of the Art Club of New York, and Instructor of the Life Class, Art Students' League, New York.

SATTERLEE, WALTER, A.N.A., 52 East Twenty-third Street, New York.—B. New York. Pupil of the National Academy and of Edwin White, N.A., New York, and of Léon Bonnat, Paris. First exhibited, 1868, at the National Academy, New York. Elected A.N.A., 1878. Member of the American Water Color Society and of the New York Etching Club.

SCHUCHARDT, F., Jr., 51 West Tenth Street, New York.—B. New York City, 1856. Studied under William Morgan, A.N.A., and J. G. Brown, N.A., New York (1875-1878). First exhibited, 1877, at the National Academy, New York.

SEWELL, ROBERT V. N., 34 Rue de la Victoire, Paris.—B. New York City, 1861. Studied under Jules Lefebvre, Paris. First exhibited, 1885, at the National Academy, New York.

SHARE, H. PRUETT, Phalanx, Red Bank, N. J.—B. Santa Cruz, Cal., 1853. Pupil of the National Academy and of the Art Students' League, New York.

SHELTON, WILLIAM H., University Building, Washington Square, New York.—B. Allen's Hill, Ontario Co., N. Y., 1840. Pupil of the National Academy and of the Art Students' League, New York. One of the founders of the Salmagundi Sketch Club.

SHEIELDS, THOMAS W., Paris.—B. St. John, N. B. Pupil of the National Academy, under Professor L. E. Wilmarth, two years, and the Art Students' League, New York, one year. Spent five years in Paris, under J. L. Gérôme, Carolus Duran and M. de Munkacsy.

SHIRLAW, WALTER, 51 West Tenth Street, New York.—B. Paisley, Scotland, 1837. Brought to America, 1840, and early began the study of Art. Studied in Munich, under Professors Rabb, Wagner, Ramberg and Lindenschmidt. Elected member of the Chicago Academy, 1878, and later to membership in the National Academy, New York, but resigned the latter. Professor of Drawing and Painting in the Art Students' League, New York.

SHURTLEFF, R. M., A.N.A., 138 West Fifty-fifth Street, New York.—B. New Hampshire. First exhibited, 1872, at the National Academy, New York. Elected A.N.A., 1881. Member of the American Water Color Society.

SILVA, FRANCIS A., 51 West Tenth Street, New York.—B. New York City, 1835. First exhibited, 1867, at the National Academy, New York. Member of the American Water Color Society and of the Artists' Fund Society.

SMEDLEY, WILLIAM T., 58½ West Tenth Street, New York.—B. Chester County, Pa., 1858. Self-taught. First exhibited, 1881, at the National Academy, New York. Member of the Society of American Artists, of the American Water Color Society, and of the Salmagundi Sketch Club.

SMILLIE, GEORGE H., N.A., 337 Fourth Avenue, New York.—B. New York City. Pupil of James M. Hart, N.A. First exhibited, 1863, at the National Academy, New York. Elected A.N.A., 1864; N.A., 1882. Member of the American Water Color Society and of the New York Etching Club.

SMILLIE, JAMES D., N.A., 337 Fourth Avenue, New York.—B. New York City. First studied landscape engraving on steel with his father, James Smillie, N.A., and afterward studied in the National Academy, New York. First exhibited, 1865, at the National Academy. Elected A.N.A., 1866; N.A., 1876. Member of the American Water Color Society, of the New York Etching Club, and of the British Society of Painter-Etchers.

SMILLIE, MRS. N. S. JACOBS, 337 Fourth Avenue, New York.—B. New York. Studied at Cooper Union, with J. O. Eaton and with James D. Smillie.

SMITH, F. HOPKINSON, 150 East Thirty-fourth Street, New York.—B. Baltimore, Md., 1838. Self instructed. Member of the American Water Color Society.

SMITH, HENRY P., 38 East Fourteenth Street, New York.—B. Waterford, Conn., 1854. Self-taught. Member of the American Water Color Society, New York.

SMITH, T. L., A.N.A.—Deceased.—B. Glasgow, Scotland, 1835. Came to America at an early age. Studied with George H. Boughton, at Albany, N. Y. Elected A.N.A., 1870. Died, 1884.

SONNTAG, WILLIAM LOUIS, JR., 120 East Twenty-second Street, New York. Son of W. L. Sonntag, N.A.—B. New York City, 1870. First exhibited, 1882, at Cincinnati.

SONNTAG, W. L., N.A., 120 East Twenty-second Street, New York.—B. in Pennsylvania, 1822. Self-taught. Studied for a time in Italy. Elected N.A., 1861. Member of the Artists' Fund Society, and of the American Water Color Society, New York.

STITES, JOHN R., 979 Eighth Avenue, New York.—B. Buffalo, N. Y., 1836. Self taught. Elected member of the Chicago Academy of Design, 1876.

SWORD, JAMES B., 1520 Chestnut Street, Philadelphia, Pa.—B. Philadelphia, 1839. Pupil of the Pennsylvania Academy of Fine Arts under Professor C. Schusselle. First exhibited, National Academy, New York. Member of the Philadelphia Society of Artists.

THOMPSON, A. WORDSWORTH, N.A., 52 East Twenty-third Street, New York.—B. Baltimore, 1840. Went to Paris in 1861, where he studied under Charles Gleyre, 1862; Emil Lambinet, 1864; and A. Pasini, 1866. First exhibited, 1865, at the *Salon*, Paris. Elected A.N.A., 1873; N.A., 1875. Member of the Artists' Fund Society, New York.

THOURON, HENRY, 729 Walnut Street, Philadelphia, Pa.—B. Philadelphia, 1851. Pupil of the Pennsylvania Academy and of Prof. C. Schusselle, and studied eight years in Paris and Rome, in the former city under Léon Bonnat. Member of the Philadelphia Society of Artists.

THUM, PATTY, 1307 First Street, Louisville, Ky. Pupil of Henry Van Ingen, at Vassar College, Poughkeepsie, N. Y., and, for a short time, of Thomas Eakins, in the Students' Guild of the Brooklyn Art Association.

TOJETTI, VERGILIO, 58 West Fifty-seventh Street, New York.—B. Rome, Italy, 1849. Pupil of his father, of J. L. Gérôme, and of W. A. Bouguereau. Came to America, 1870. First exhibited, 1879, at the *Salon*, Paris.

TRACY, JOHN M., Greenwich, Conn.—B. Rochester, Ohio, 1844. Studied in Paris, 1867–1877, under Adolph Yvon, Isidor Pils and Carolus Duran. First exhibited, 1876, at the *Salon*, Paris.

TREGO, WILLIAM THOMAS, North Wales, Pa.—B. Yardleyville, Bucks Co., Pa., 1859. Pupil of the Pennsylvania Academy of Fine Arts, Philadelphia, Pa., 1879–1882. First exhibited, 1882, at the Pennsylvania Academy. Received the Charles Tappan Prize in 1882, and was awarded the Temple Silver Medal in 1883 at the Pennsylvania Academy of Fine Arts, Philadelphia.

TRIPLER, CHARLES EASTMAN, One hundred and Fifth Street and West-End Avenue, New York.—B. New York City, 1849. First exhibited, 1884, at the National Academy, New York.

TROTTER, NEWBOLD H., 1520 Chestnut Street, Philadelphia, Pa.—B. Philadelphia, 1827. First exhibited at the Pennsylvania Academy of Fine Arts, Philadelphia. Member of the Pennsylvania Academy of Fine Arts, the Philadelphia Society of Artists, and the Artists' Fund Society of Philadelphia.

TRYON, D. W., 152 West Fifty-seventh Street, New York.—B. Hartford, Conn., 1849. Pupil of A. Guillemet and Jacquesson de la Chevreuse, Paris. First exhibited, 1872, at the National Academy, New York.

TURNER, A. M., University Building, Washington Square, New York.

TURNER, CHARLES Y., 35 West Fourteenth Street, New York.—B. Baltimore, Md., 1850. Pupil of the National Academy and of the Art Students' League, New York, and of Jean Paul Laurens, M. de Munkacsy and Léon Bonnat, Paris. First exhibited, 1882, at the National Academy, New York. Awarded second Hallgarten Prize, \$200, for his picture "The Courtship of Miles Standish," at the National Academy, 1884. Elected A.N.A., 1884. Member of the American Water Color Society and of the Salmagundi Sketch Club, New York.

TWACHTMAN, J. H., Paris.—B. Cincinnati, O., 1853. First studied at the Cincinnati School of Design; afterward at Munich, Bavaria—for a time under Duveneck. Member of the Society of American Artists, New York.

VAIL, EUGENE LAWRENCE, 34 Avenue of the Trocadero, Paris. Pupil of the Art Students' League, New York, and of *l'École des Beaux Arts*, Paris. First exhibited, 1883, at the *Salon*, Paris.

VAN BOSKERCK, R. W., 58 West Fifty-seventh Street, New York.—B. New Jersey, 1855. Pupil of A. H. Wyant, N.A., and of R. Swain Gifford, N.A. First exhibited, 1880, at the National Academy, New York.

VAN ELTEN, KRUSEMAN, N.A., 51 West Tenth Street, New York.—B. Alkmaar, Holland, 1829. Pupil of C. Lieste, Haarlem. Came to America, 1865. First exhibited, 1866, at the National Academy, New York; elected A.N.A., 1871; N.A., 1883. Chevalier of the Order of the Lion of the Netherlands; Member of the Academies of Amsterdam and Rotterdam, etc. Member of the American Water Color Society, the New York Etching Club, the British Society of Painter-Etchers, and of the Artists' Fund Society.

VOLK, DOUGLAS, 108 East Eighty-first Street, New York.—B. Pittsfield, Mass., 1856. Pupil of *l'École des Beaux Arts*, and of J. L. Gérôme, Paris. First exhibited, 1875, at the *Salon*, Paris.

WALLER, FRANK, 337 Fourth Avenue, New York.—B. New York City, 1842. In 1870 visited Rome and studied in the studio of J. G. Chapman. In 1874 entered the Art Students' League, New York, at its foundation. First exhibited, 1866, at the National Academy, New York. Director of the Schools of the Art Students' League, New York.

WAUGH, FREDERICK J., 5 South Eighteenth Street, Philadelphia, Pa.—B. Bordentown, N. J., 1861. Pupil of the Pennsylvania Academy of Fine Arts, Philadelphia, under Thomas Eakins, and spent one year in France, at Grez and Barbizon. First exhibited, 1882, at the Pennsylvania Academy of Fine Arts.

WEIR, J. ALDEN, A.N.A., 80 East Washington Square, New York. Pupil of J. Léon Gérôme and *l'École des Beaux Arts*, Paris. Elected A.N.A., 1885.

WEYL, MAX, 945 Pennsylvania Avenue, Washington, D. C.—B. at Mühlen-on-the-Necker, Germany, 1840. Came to America in 1853. Practised watch-making until 1878, subsequently adopting art as a profession. Self-taught. Studied in Europe, 1880. First exhibited, 1883, at the National Academy, New York.

WHITMAN, SARAH W., Boston, Mass. Studied in Paris.

WHITTEMORE, WILLIAM J., 52 East Twenty-third Street, New York.—B. New York City. Pupil of William Hart, N.A., Walter Satterlee, A.N.A., and of the National Academy, New York. First exhibited, 1883, at the American Water Color Society's exhibition.

WHITTREDGE, WORLINGTON, N.A., 51 West Tenth Street, New York.—B. Springfield, Ohio, 1820. First studied Art in Cincinnati, O. Studied in Paris, 1849, and afterward in Düsseldorf, under Andreas Achenbach and Lessing. Spent some time in Holland, in Belgium under Robbé, and for five years lived in Rome. First exhibited, 1845, at the National Academy, New York. Elected A.N.A., 1859; N.A., 1860. President of the National Academy, 1875-1876.

WIGGINS, CARLETON, Montague Street, Brooklyn.—B. at Turner's, N. Y., 1848. Pupil of the National Academy, New York. First exhibited, 1870, at the National Academy. Studied in France in 1880-1881.

WIGHT, MOSES, 49 Boulevard Rochechouart, Paris. B. Boston, Mass. Pupil of Hébert and Bonnat.

WILES, IRVING R., 52 East Twenty-third Street, New York.—B. Utica, N. Y., 1862. Pupil of his father, L. M. Wiles, and of the Art Students' League, New York, and studied two years in Paris under Jules Lefebvre and Carolus Duran. First exhibited, 1879, at the American Water Color Society's Exhibition.

WILLIAMSON, CHARTERS, 52 East Twenty-third Street, New York.—B. Brooklyn, N. Y., 1856. Pupil of Jean Léon Gérôme, Paris. First exhibited, 1882, at the National Academy, New York. Member of the Salmagundi Sketch Club.

WILMARTH, LEMUEL E., N.A., 51 West Tenth Street, New York.—B. Attleboro, Mass., 1835. First studied at the National Academy, New York; afterward (1859-62) at the Royal Academy of Fine Arts, Munich, under Kaulbach; 1864-67, in Paris, in *l'École des Beaux Arts*, and with J. L. Gérôme. First exhibited, 1866, at the National Academy, New York. Elected A.N.A., 1870; N.A., 1872. Now Director of the Schools of the National Academy.

WITT, J. H., A.N.A., 19 East Sixteenth Street, New York.—**B. Ohio.**
First exhibited, 1868, at the National Academy, New York.

WOODWARD, J. D., 140 West Fifty-fifth Street.

WOODWARD, MISS LAURA, 58 West Fifty-seventh Street, New York.

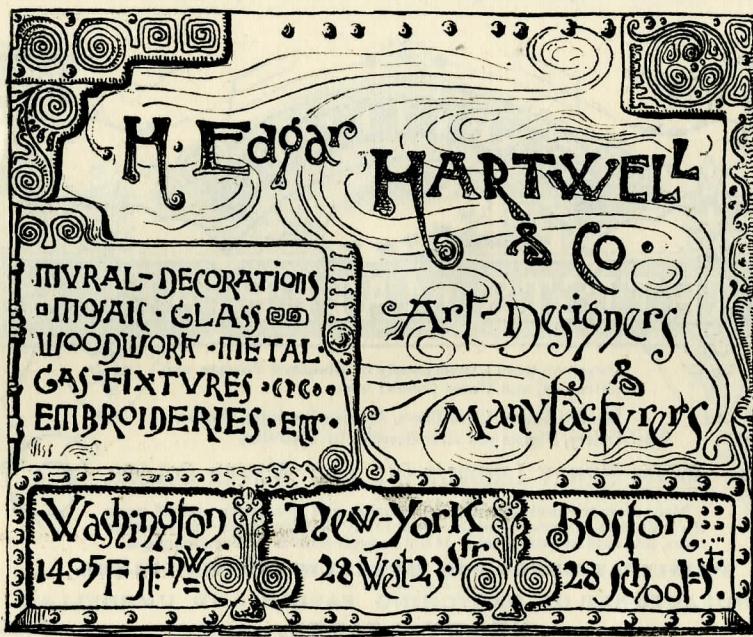
WYANT, A. H., N.A., 58 West Fifty-seventh Street, New York.—**B. Ohio,** 1839. Spent some years in Düsseldorf; pupil of Hans Gude. Afterward studied in London. First exhibited, 1865, at the National Academy, New York. Elected A.N.A., 1868; N.A., 1869. Member of the Society of American Artists, and of the American Water Color Society.

YEWELL, G. H., N.A., Fifth Avenue and Forty-seventh Street, New York.—**B. Havre de Grace, Md.** Pupil of the National Academy and of Thomas Hicks, New York, and of Thomas Couture, Paris. Studied in Paris 1856-1861, and in Italy and Egypt—living in Rome, Venice, Perugia and Cairo—1867-1878. First exhibited, 1852, at the National Academy, New York. Elected A.N.A., 1852; N.A., 1880.

ZOGBAUM, RUFUS FAIRCHILD, 222 West Twenty-third Street, New York.
—**B. Charleston, S. C.,** 1849. Pupil of Léon Bonnat, Paris, 1880-1881.

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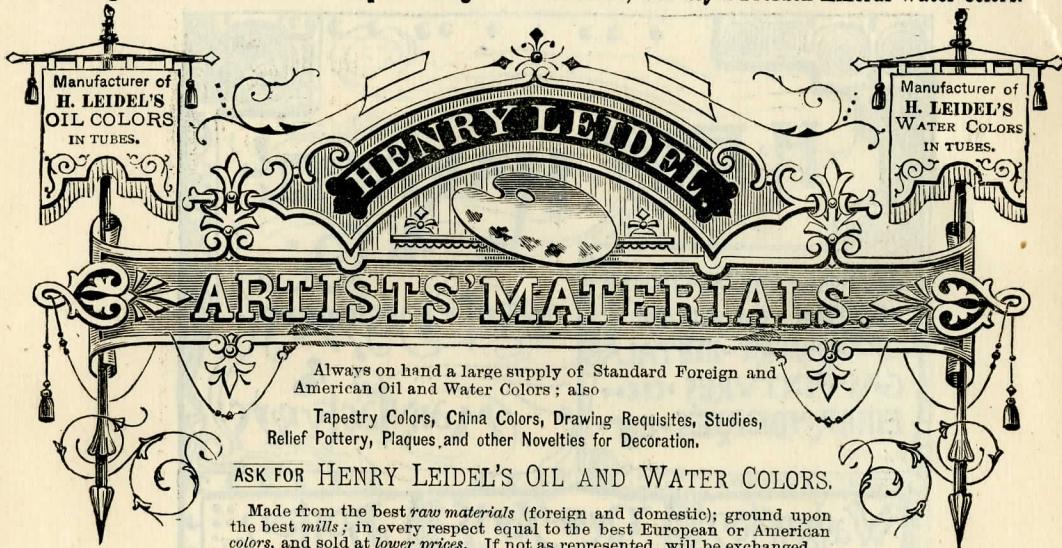
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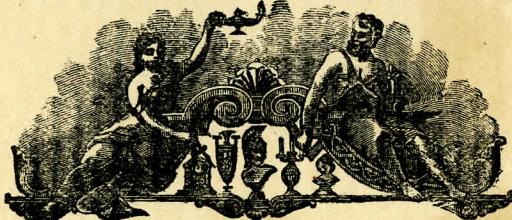
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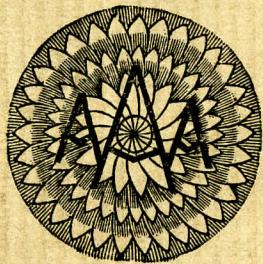
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